

# The Musical World.

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## SPONTINI.

This famous composer died on the 24th ult., at his native town, Majolati,\* aged seventy-two years. On Wednesday, the 5th instant, Paris paid a solemn tribute to his memory. At eleven o'clock A.M. a large concourse of musicians, men of science, letters, and politics, assembled in the church of the Madeleine, to join the funeral service. Not one of the musical celebrities, from Auber and Berlioz, down to the smallest composer of one-act operas (*bouffons*); not a singer, from Duprez, Roger, and Couderc, to the pettiest candidate for lyrical distinction; not a pianist, from Stephen Heller, the intellectual, to Rosellen, the light fingered, was absent. It was really an imposing ceremony, although, like that devoted to Chopin about a year ago, by no means an ebullition of national feeling, having been projected and paid for by the friends and relations of the deceased. What the amiable sister of Chopin did for Chopin, the head of the great firm of Erard effected for Spontini, his brother-in-law. To say truth, Spontini, the theatrical composer, had as little hold upon the affections of the great mass as Chopin, the drawing-room pianist. His talent and mode of thought were not fashioned of the stuff that warms the popular breast, while he possessed none of those recondite qualities which ensure a certain peculiar immortality, in a limited sphere of exclusive appreciation.

The whole French press has teemed during the week with essays upon the life and genius of Spontini. By many degrees the best, as it is by many degrees the most comprehensive, of these essays, the *feuilleton* of M. Hector Berlioz, in the *Journal des Debats* of Wednesday, the 12th instant, must, nevertheless, not be regarded as a just estimate of the value of the man to whom it is dedicated. M. Berlioz writes as an enthusiast. He displays a thorough knowledge of the life of Spontini, and a familiar acquaintance with his works; but his praise of the musician is preposterous, and his defence of the man untenable. With a warm heart and a fiery brain, a brilliant fancy and a quick intelligence, M. Berlioz possesses every thing but cool reflection and the unfettered spirit of analysis to be the first critic in Europe. The want of these cold but indispensable adjuncts, to temper his judgment and clear away impediments to the free march of reason, is a great drawback to the confidence which might otherwise be placed in his decisions. M. Berlioz does not jump at conclusions; on the contrary, he takes a long and circuitous path to arrive at them; but in the course of his journey, he leaps over every obstacle that may stand in the way of his especial notions, and holds

\* Near Jesi, in Ancona.

his affection before him as a shield, to ward off contrary argument, while brandishing his prejudice as an axe, to fell conflicting sentiments. From first to last the *feuilleton* of M. Berlioz must be considered as the speech of an eloquent advocate. His logic is used to turn facts topsy-turvy: his musical acquirement, so invaluable in a good cause, is here but dust thrown into the eyes of the unwary. As an outburst of idolatrous worship—as a fond dallying with a beloved object—as the burning address of a lover to his mistress—the apostrophe of M. Hector Berlioz to Spontini (so greatly his inferior) will be read with intense interest. Those who know neither the man nor his works will probably derive from it a grand idea of both. Geniality of expression, warmth and brightness of style, felicity of metaphor, and ever increasing earnestness, lend to the essays of M. Berlioz a charm not easy to be resisted; and even with the most deeply rooted opinion that Spontini was a very ordinary man, so impressed are we with the glowing language of his eulogist, that we rush from the reading-room to the publisher, and ask for the scores of *La Vestale* and *Fernand Cortez*. How, after perusing them, the vision fades away, how the glory of Spontini vanishes into obscurity, we need not stop to describe. Suffice it, we rise from the study of these—the acknowledged masterpieces of the deceased Italian—with a double admiration for the eloquence of M. Berlioz, and a still firmer conviction that the object of his strange and unaccountable hero-worship was, after all, but a common-place composer. One thing alone puzzles us—how the same pen that paid such glowing homage to the prolixity of *La Vestale* could express itself with frigid indifference about the *Enfant Prodigue*, in a single act of which there is more invention, feeling, melody, and expression than throughout the length and breadth of Spontini's two *chef d'œuvres*! We are consoled, however, by the reflection, that it is not the calm opinion, but the blind and feverish passion of the critic which leads him to throw cold water upon excellence, and elevate mediocrity to a place among the stars.

That, during his progress in the world, Spontini acquired many dignities and honours, may be gathered from the following catalogue of his titles:—Luigi Gaspardo Pacifico Spontini, Count of St. Andria, Composer of Music, Member of the Institute of France, Director of Music to his Majesty the King of Prussia, Officer of the Legion of Honour, Chevalier of the Order of Merit of Prussia, Chevalier of the third class of the Red Eagle of Prussia, Chevalier of the Pontifical Order of St. Gregory, Chevalier of the Order of Francis the First of Naples, Chevalier of the Order of Civil Merit of Bavaria, Commander

of the Order of Hesse Darmstadt, and Officer of the Order of Leopold of Belgium. How many such distinctions were bestowed upon Mozart?

By the death of Spontini a place becomes vacant in the musical department of the French Institute. Spontini's colleagues were Auber, Halévy, Adolphe Adam, and Carafa. The candidates for the vacant place are MM. Zimmerman, Ambroise Thomas, Batton, Martin D'Angers, Clapisson, Hector Berlioz, &c. To discuss the various merits of these gentlemen would be impertinent, but we may be permitted the insinuation, that if any other than Berlioz be appointed it will not only cast a reflection upon the present members of the Institute, but upon the Academy and France itself. Yet the general opinion seems to divide the chances between M. Zimmerman and M. Ambroise Thomas. A precedent is not wanting for such injustice—Balzac, to wit, who was twice rejected by the Academy for some big-wigged nobody.

#### BATH versus LIVERPOOL AND LONDON.

As a pleasant contrast to the queer *critiques* from the *Liverpool Mail* and *London Sun*, upon which we have recently animadverted, we may quote a few passages from an able review of the last of a series of quartet concerts given by Mr. Jaques, of Bath. The article appeared in the *Bath and Cheltenham Gazette*, of the 19th instant. The author must be either a musician or a well-informed amateur; he writes with fluency and thoroughly understands his subject. His opinion of the important place held by quartets and other pieces for the chamber, among the works of the great masters, is eloquently expressed:—

"Chamber Concerts, devoted to quartets, are, we believe, unique in this city, Mons. Jaques having been the first to introduce them. It has given us much pleasure to observe that the enterprise which led him to embark in the speculation, and the good taste which induced him to select as the staple of these amusements the much neglected quartets of the great classical composers, have met with that appreciation which the occasion deserved. We know of no school in which the amateur could more thoroughly refine his taste, or enjoy a more rational luxury, than in the study of these immortal works. *Hæc tibi dulcia sunt*. Haydn, Mozart, Mendelssohn, and others of their glorious fraternity, have lavished on these children of their fancy the riches of their vast genius. Compositions of this high class require *par excellence* a mental refinement in the executant, a delicacy of hand, a preciseness in the minutæ of time and tune, and a thorough feeling of the rhythm of the phrases, which when attained mark the perfect musician from the mere fiddler. The most distant approach to coarseness or vulgarity disenchant the listener. It must, therefore, be regarded as no small praise, when we say that these concerts have been distinguished by a purity of taste which left the most fastidious critic nothing to desire."

Such writing as this does honour to the provincial press. We should like to see a little more of it. There is no incoherent jargon of keys and other technicalities, so often employed as cloaks to cover ignorance. Mr. Punch himself, whose sneer is very terrible, would be at a loss to find a single word to carp at. Let our pot-bellied cotemporary but come to the attack, and, *bref*, he will be obliged to waddle away, with Toby at his heels. Mr. Punch might perhaps fall foul of the Latin; for *hic sibi* is bitter. Mr. Punch likes not Latin.

Toby might also bite at the French, and make a bone of it, *par excellence*. But neither Mr. Punch nor Toby, with the best intentions to be humorous, could pick out anything to laugh at in the English, still less in the common sense of the article. If they went "to Bath," with such an object, their musical subscribers (ourselves among the number) would send them "to Coventry" incontinent.

The following bit about Herr Hausmann's violoncello is more rhapsodical and less musical:—

"And here we pause for a moment to bestow our mite of praise on the finished executancy of Herr Hausmann, the violoncellist. That 'leviathan fiddle' has, we confess, in common hands, at times excited our deepest ire. How laboriously has it growled, groaned, howled, and shrieked, as the operator sawed its vibrating sinews with ruthless and unrelenting hand. If the din was not 'enough to split the ears of the groundlings,' it was more than enough to give them a 24 hours' headache. But, beneath the bow of the German professor, what a lamb-like creature does it become. How readily does it allow itself to be drawn out into sweet converse, emitting tones dulcet and potent, and aerial withal as fiery music! How delicately-subdued are its appeals to your finer sensibilities, and though, when needs be, it can speak out like a giant, yet 'tis 'a most delicate monster'—just such a gigantic personage as Handel has depicted in his *Acis and Galatea*; or, if like Bottom's Lion, he does roar occasionally, why he does so 'as gently as any sucking dove,' for fear of frightening the ladies!"

It would seem that our contemporary was mistaking the violoncello for the double-bass during the inditement of this paragraph, which we leave to Mr. Punch to do the best with. He can make a ball with it for Toby to play with. Shakspeare is misquoted, and metaphor outraged. Not so in the next, about poor Mendelssohn's first quartet, which is true poetry, every word of it, Latin and all, and French to boot:—

"The Quartett in E flat, No. 1, gave us a specimen of Mendelssohn's exuberant genius,—one of those creations which posterity will not willingly let die. Pathetic, sportive, jubilant, sorrow-stricken, sometimes quaint and mystic as the moonlit dances of the Fauns to the dreamy music of old Pan, then solemn as the cathedral organ pealing through clustered columns and along the groined roof in the midnight mass,—varied in its character, yet charming throughout,—is this embodied dream of the great Hebrew composer. *Procul este profani*. Such music must not be touched by common hands—its brightness would be dimmed by vulgar contact. It should be heard in the hushed twilight, from unseen musicians. What better tribute, then, can we pay to the *artistes* who so perfectly rendered it on this occasion, than to say that it lost nothing of its effect through the intrusion of the slightest flaw or *contretemps*?"

Scorn not this, our Punch; bark not at this, our Toby, or a *contretemps* may arise out of the circumstance. Shakspeare's clown in *Othello*, who requested the musicians to play a soft tune—for that his master "cared not greatly for music that might be heard"—may, perhaps, be paralleled with the aspiration of the writer for "unseen musicians" in the *crepuscule* (twilight—we forget ourselves); but up to this point, and no further, may the feet of Satire march. The rest is unassailable. *Procul este profani*!

Here, too, is a modest appreciation of the fine talent of M. Sainton, which might pass muster in the highest places, as sound and intelligible criticism:—

"M. Sainton's solo on the violin was an agreeable interchange—a flow of melody succeeding to the weird harmonies which had

sunk and died away in their own sweetness. We should describe M. Sainton as a violinist of much feeling; his style is characterised by gracefulness rather than by strength; his bowing singularly free, and his tone pure to the highest degree. He has one special excellence; there is no attempt to surprise his audience into admiration by any thing approaching to *legerdemain*—the bane of the modern professors of the violin. He knows and feels that his instrument is capable of conveying every shade of expression; and, therefore, he wisely keeps within the legitimate powers of the art. His style depends entirely on its intrinsic excellence; and, consequently, his solo was charming throughout. We have heard more surprising performances, but we have seldom been better pleased."

Print *legerdemain* in "roman," and there will be neither Latin nor French in this excellent paragraph, which is the last we can spare room to extract from one of the most sensible musical criticisms we ever read in a provincial journal. Now, Mr. Punch.

#### IMPROMPTU BY JENNY LIND.

THE following lines, says the *Choral Advocate* of New York, "were written by the beloved Swede in an album. You may rely upon their genuineness: indeed, they contain such evidence. Frederica Bremer had written, in the same album, a few lines concerning rest; which, it would seem, suggested to Jenny Lind the subject of this happy stanza."

"In vain I seek for rest,  
In all created good;  
It leaves me still unblest,  
And makes me cry for God.  
At rest—be sure—I shall not be,  
Until my heart finds rest with Thee!"

JENNY LIND.

We have no doubt that the above lines are authentic, but we should like to see the original.

#### REID COMMEMORATION CONCERT.

(From our own Correspondent)

The annual concert of the Reid Commemoration was given last Thursday, when Mdle. Angri, Herr Ernst, Signor S. Tamburini, and Mr. Stockhausen made their first appearance before a Scottish audience. Mr. Frank Mori was the accompanist, and Mr. A. McKenzie conducted the orchestra.

Your readers will have noticed, from an article that appeared in the columns of the *Musical World*, last week, that the tickets of admission to this concert are distributed gratuitously to the public; and that the expenses are, or ought to be, defrayed from the large fund, £70,000, left by General Reid, for the purpose of establishing a choir of music, &c., in the University of Edinburgh. Amongst other stipulations, he desires that a concert be given annually, at which some of his own compositions must be performed. Of late years, there seems to have been some sad squabbling between the "Senatus" and the present Professor. Every one seems to agree—and by every one, we mean the Courts of Law, the magistrates of the city, the press, and the public—that the Senatus are behaving in the most shabby manner possible; and, as Lord Robertson so happily expressed it, are, by the niggardly sum they have allowed the Professor, fixing his salary at the minimum of three hundred a year, when it was in their power to have allowed him a thousand, "starving music down to the lowest pitch." Not only this, but although in the receipt of a revenue of £3,000 per annum, they have actually refused to pay more than £200 for the expenses of this given concert, leaving Professor Donaldson to pay the balance, amounting nearly to a third of his whole salary, from his own private resources. Were the Professors of

the University only to hear what is said of them in society, their ears would tingle for a month. As far as I could learn, however, there seems to be only some half-dozen of them against whom the remarks are directed; they being the chief delinquents, and, as is hinted, the appropriators of the largest share of the funds, which have been expended for purposes never contemplated by the testator.

Hitherto our attention has been turned too little towards the musical doings of Edinburgh; but this matter, as well as others, will in future receive a greater share of notice. It is hardly necessary for me to enter into any lengthened criticism of the concert itself; your columns bear almost weekly testimony to the excellence of the artists engaged. The orchestra was certainly composed of great talent, and although weak in some parts, particularly the chorus, I must give them especial praise for the manner in which they performed the andante and minuetto from Mozart's Symphony, No. 3. The conductor, Mr. McKenzie, is also entitled to approbation. He performed his duties steadily and satisfactorily. All the arrangements were, as usual, under the charge of Mr. Wood, the principal music-seller in Scotland; and whose establishments in Edinburgh and Glasgow are amongst the largest and most ably-conducted in the empire. Signor S. Tamburini was, unfortunately, prevented from appearing, having been seized, as Mr. Wood stated in his apology, with a violent hoarseness.

On Saturday, the same party, minus the orchestra, again performed, at what Mr. Wood is pleased to call a great popular concert. On this occasion, Mr. Silas, who appeared in London last season, played, with Herr Ernst, the two last movements of Beethoven's grand Sonata, dedicated to Kreutzer. I was delighted to observe that this exquisite work of genius was listened to with great attention throughout, and was much applauded. The attendance was excellent. Great hopes may yet be entertained of Scotland as a musical country.

#### Dramatic Intelligence.

DRURY LANE.—A grand spectacle founded on Scribe's *L'Enfant Prodigue*, not on Auber's grand opera, composed to Scribe's book, as the bills indicate—inasmuch as Auber's music plays an unimportant part in the affair—was brought out on Wednesday with all the resources of the theatre. The style in which this melodrama is put upon the stage speaks in the highest terms for the spirit and enterprise of the management. The scenery is gorgeous, the dresses costly and appropriate; the *mise en scene* carried out with surprising fidelity in the minutest details; and the subordinates numerous and various; the cast of the principal characters in the main irreproachable. Against one department only of the production we are called upon to protest. Auber's music should not have been meddled with. The *Enfant Prodigue* is a *chef d'œuvre* of a great master. As presented at Drury Lane it is a parcel of shreds and patches without meaning or connection, and consequently without interest. Had the music been set aside altogether, or had some native composer been engaged to fill up the melodramatic pauses and illustrate the dances, with strains of his own, we should have found no reason for complaining; but it was unjust to Auber to treat his fine music so unceremoniously. The thousands of pounds which *Masaniello*, *Fra Diavolo*, and other inspirations have brought into the treasuries of the London theatres, ought to have commanded a larger amount of respect for their gifted author. Music, however, is out of Mr. Anderson's peculiar line, and, from the superior taste and judgment displayed in his immediate province, together with the pains evidently expended on the getting up, we cannot believe that he would wilfully have done injustice to a great composer, and sacrificed him on the altar of Mammon. Mr. Laurent will probably inform us that it was impossible to do all the music of Auber's opera at Drury Lane. Granted, then



why introduce any of it? There was no necessity for Auber in the matter. The piece, placed on the stage as it is, and supported as it is, would have succeeded without making a burlesque of a great and serious work.

But to proceed to a more agreeable task, to the chronicling of the unequivocal success of the piece, which is entitled *Azel, or The Prodigal*. The feeling in its favour from beginning to end was unanimous and enthusiastic. After the first act Mr. Anderson and Mr. Vandenhoff were honored with separate recalls, and each individual scene was hailed with a burst of acclamation. When we said above, that the entire resources of the theatre were made available, we spoke within the mark. The wealth of other establishments was made contributory. The Surrey Zoological Gardens supplied two camels, and Astley's several horses for the processions.

We have already, in the letter of our Paris correspondent, detailed the plot of the *Enfant Prodigue*, which has been closely followed in the Drury Lane version. The characters and incidents are nearly identical. One or two alterations, however, have been made, and, we think, not for the better. In the original the escape of Jephthele from the temple of Isis is effected through the instrumentality of Lia the dancing girl; while in the Drury Lane translation Azael is made to save her by threatening the priests with the sacrificial axe, and allowing her to fly from the temple in the confusion. The alteration is decidedly for the worst. The principal parts are thus distributed:—Reuben, the father, Mr. Vandenhoff; Azael, the Prodigal, Mr. Anderson; Amenophis, the traveller, Mr. Emery; Bucharis, High Priest of Isis, Mr. Cooper; Sesthos, Mr. Rafter; Jephthele, Miss F. Vining; Nefte, Mrs. Walter Lacy; Palmea, Priestess of Isis, Miss Eliza Nelson; First and second Priestess, Misses Julia Bleaden and De Camp; Lia, principal dancer of the Almees, Mdle. Victorine Legrain; First Almee, Madame Louise, Second Almee, Mdle. Palser, &c., &c.

This array of talent looks well on paper, nor will it be found to disappoint expectation when brought to the test. Mr. Anderson played the Prodigal Son with an amount of buoyancy, feeling, and passionate energy which even in him may be pronounced remarkable. The whole of the last act was exceedingly natural and powerful, and made a great impression on the house. His abject demeanour when meeting his father on his return home, and his heart-broken expressions of penitence, were finely true to nature. Mr. Anderson's performance of Azael will have no small share in achieving the success of the new piece. Mr. Vandenhoff, as the father, had not so much to do as Mr. Anderson, but he had two scenes of great power, which he gave with artistic feeling and passion. The parting with his son was very touching. Mr. Vandenhoff's pathos is easy and manly, and does not partake of the mawkish sentimental. Mr. Cooper had less to do than his two *confreres*; nevertheless, what he did he did skillfully—witness his leer to Lia, worthy of the most virulent Memphian priest-voluptuary, and his glorious progress from dull sobriety to dead drunkenness in the temple. Miss F. Vining and Mrs. Walter Lacy, in their several parts of Jephthele and Nefte, were both excellent. These parts could not have been better supported. In her second dress Mrs. Walter Lacy wore one of the most magnificent and becoming costumes we ever witnessed on the stage. While upon the article of dress, we cannot pass over the splendour and propriety that distinguished the apparel of every individual in the piece. The three principal Almees were represented by Mesdames Victorine Legrain, Palser, and Louise. Each of these choregraphs danced a *pas sec* in the grand ballet in the square of Memphis, and each in turn obtained a decided demonstration of popular favour.

Mdle. Legrain was separately honoured with several bouquets. The singing in the principal parts was confined to Mr. Rafter, Mr. S. Jones, Miss Eliza Nelson, Miss Julia Bleaden, and Miss de Camp. Mrs. Walter Lacy, by the way, introduced a ballad, and sang it very prettily.

The scenery, we have said, was gorgeous and magnificent; so much so, indeed, that any words of ours must fail to do it justice. The first scene, the interior of Reuben's tent, presented a splendid look out on the arid desert. Despite the astronomical anomaly of making the sun set and rise in the same point of the heavens, this scene was very beautiful and natural. The Square of Memphis is not unlike one of the *Semiramide* scenes at Covent Garden. The sacred procession of Apis across the stage was very grand and striking; the standards and emblematical signs shone with gold and colours, and the famous bull of Memphis made a conspicuous figure in the back ground. The dresses were rich and diversified. In this scene the stage was nearly covered with people. The interior of the Temple of Isis is one of the most imposing scenes we have ever seen. The whole stage is exposed to its utmost limits, both in height and breadth. An enormous staircase ascends, but by gentle gradations, to nearly the height of the top of the flies. Groups of figures, in all sorts of uniforms, are observed diversely occupied. All are indulging in some favourite diversion. The Almees dance, the Priests drink, then hand the goblets to the ladies, who all partake too freely of the potations, and overpowered, sink to sleep beside their drowsy pastors. This is a most exciting scene, but the termination is very different from the manner in which it is done in Paris. The last scene also is remarkably beautiful. It represents the home of Azael seen from without, and offers some splendid points of colouring. It would be hardly fair to omit the names of the designers and painters, Messrs. Jones and Cuthbert, in our notice of the new spectacle; nor should we pass by Mr. Phillips, under whose direction the properties and appointments were produced; nor those of Mr. Palmer and Mrs. Clarke, the devisers of the costumes.

And now, having, we trust, done justice to all parties, wishing the new Grand Spectacle the long and brilliant career it so eminently deserves, we take our leave of it for the present.

OLYMPIC.—The new five-act, or rather seven-act, drama, produced on Monday night, under the title of *Sixtus V. or, the Broken Vow*, appears to be a draft from the Theatre Historique of Paris; and, in its prolixity, its feverish incidents, its stirring and impossible situations, its bare dialogue, and its fragmentary characters, affords unmistakable indications of the source from whence it has been drawn. Dion Bourcicault, we are told in the bills, is the author of *Sixtus V.*; but Dion Bourcicault, we are sure, wrote little or none of it, neither meddling with the language nor the personages, and probably effecting nothing more than a literal translation from the original. That he wrote none of the dialogue we have internal evidence in the absence of good things that *would have been* said, had he taken the trouble to infuse a little of his own spirit into Hugo, the swash-buckler friend of Don John of Austria, who really might have been made a worthy stage person. On the other hand, we fancy we espy Dion Bourcicault's hand in certain dramatic contrivances and surprises, which do not smack of the Theatre Historique. Be this as it may, although the new romantic drama would have been assuredly improved had Dion Bourcicault considered it worth his while to re-write it, we have to chronicle a success such as is seldom accorded to a new or old production at this or any other house. The principal fault of *Sixtus V.* is its length. It is said to be in five acts, but as the first and fourth acts have

each two tableaux, and as a curtain descends between each tableau, occupying the same space of time as is taken up between the acts, there are in reality seven acts. The smallness of the Olympic stage, and the requirements for the scenic effect, necessitates this division. To obviate this, the piece demands considerable curtailment, as it absorbed more than four hours in the performance the first night.

The *Broken Vow* is the true title of the new historical play, or romance. The incident drawn from the life of Pope Sixtus the Fifth is merely an episode.

Adrien Peretti is a young hunter living in a lonely cottage, on the hills of Albano. He fancies himself of humble birth, but is in reality as highly descended as the daughter of the Colonna, the fair Bianca, with whom he has formed a hidden and romantic attachment. The secret of his birth is made known to him by Hugo, an ancient comrade, who had been in the wars of the Low Countries, and returns flushed with importance and a few rix-dollars. Hugo befriends Adrien in his amour with Bianca, and they go together to demand her hand from the father. Their proposals are rejected with disdain, and they depart from the palace of the Colonna vowing vengeance. And now commences a series of changes and counter-changes, captures and escapes, plots and counter-plots, concealments and discoveries, meetings and separations, defiance, entreaties, risings, surprises, fortunes and misfortunes, which might have served Ann Radcliffe admirably for the machinery of a new novel, and might have furnished sundry hints to Messrs. Dumas, Soulier, Sue, and Co. for their exciting concoctions, but which we have neither time nor patience to follow. Suffice it that Adrien, despite of all resistance, marries Bianca; that Bianca is torn from Adrien immediately after her marriage and immured in a convent; that she remains a whole year in the convent, and is at last prevailed on to take the vows of a nun; that Adrien forces his way into the convent to no purpose; that Bianca repudiates her vows, and is poisoned and buried by the nuns; that Adrien and Hugo force their way to the tomb, and find her only half-poisoned; that the Inquisition next seizes upon the young lady and takes her under its tender care; and that finally the life of Bianca is spared by the appointment to the vacant pontificate of the Cardinal Montalto, who was a friend to her and Adrien from the commencement, although he was necessitated to throw out a show of indifference to the fate of the young couple. Thus all ends happily for those in whom we are interested, with the exception of poor Hugo, who has been put to the torture by the gentlemen of the Inquisition—but not to the death. The friend of Don John of Austria is supposed to be in a state which will permit him to recover from the embraces of the thumb-screw.

The character of the Cardinal has little or nothing to say to the main business of the story. He comes and goes, and appears to be invested with some power over the destinies of the hero and heroine; but in reality he has no immediate effect on their fortunes; and the incident in the end by which he is made Pope, and is thereby enabled to save them, is entirely ruled by fortuitous circumstances. Unlike Richelieu, whom he might have been made to resemble, his skill and intellect fail to direct or even influence passing events. He is a weak instrument, and claims neither our esteem nor our admiration.

The manner in which *The Broken Vow* is put upon the stage would alone entitle it to the favour of the public, and ensure it a prosperous run. The scenery is remarkable for its beauty and appropriateness. Each scene—and there are seven—is not merely dioramic: it is set or built, and occupies the entire of the stage. The most striking of the seven are the

first scene—a view of a broken aqueduct near Albano; the Convent of St. Ursula; the crypt of the Convent; and the grand hall of the Vatican, at Rome. All these were admirably put upon the stage, and were received with cheering acknowledgments by the audience. Nor were the dresses in any respect inferior. The introduction of real buff coats for the soldiers, in place of the old-fashioned cloth of resemblance, should not be overlooked, as a sign of a move in the right direction.

Mr. Leigh Murray played Adrien Peretti, and gave a highly picturesque reading of the character. It is essentially a melodramatic part, and must be judged accordingly. Mrs. Leigh Murray displayed considerable dramatic talent as the Countess Colonna, the mother of Bianca, an up-hill part; and Bianca was sustained by Miss Louisa Howard in a very engaging and lady-like manner. In its mock humility, its pretended weakness and imbecility, and its assumed sycophancy, the character of the wily Cardinal was well adapted to Mr. W. Farren's peculiar style. He supported it throughout with great effect. Mr. Henry Farren was the Hugo; and we do not remember to have seen this gentleman so well fitted in a part. He made a right hearty and bluff swagger-bully, and looked the good-natured cut-throat to the life.

The applause was tremendous after the different divisions of the play, and was redoubled at the fall of the curtain. The cheers and calls for the author at the end, however, remained unresponded to for a long while, until the patience of the audience ran the risk of being exhausted. Neither author nor delegate of the manager appeared. At last Mr. Norton came on and said that Mr. Bourcicault had left the house previous to the termination of the play, and that Mr. Leigh Murray was unable to appear before them in consequence of the great fatigue he had undergone—and order was restored.

Th the tiewas crowded in every part.

### Reviews of Music.

- No. 1 "NE'ER THINK THAT I'LL FORGET THEE." Ballad; written by Mrs. GILBERT A'BECKETT. Leader and Cock.  
 No. 2. "AND MUST WE, THEN, IN SILENCE MEET?" Ballad; written by Mrs. GILBERT A'BECKETT. Leader and Cock.  
 No. 3. "DO NOT SMILE." Ballad; words by J. D. DOUGLAS, Esq. Leader and Cock.  
 No. 4. "IT IS O'ER, THAT HAPPY DREAM." Ballad; words by BERTIE VYSE, Esq. Music by Mrs. Gilbert A'Beckett.  
 "THE ROYAL NURSERY QUADRILLES, OR POPULAR NURSERY TUNES," composed by Mrs. GILBERT A'BECKETT. Cramer, Beale, & Co.

Among the female amateurs who are constantly adding to the stores of elegant drawing-room music in this country, the lady whose name is affixed to the above compositions holds a distinguished place. Added to a more than ordinary musical feeling, Mrs. A'Beckett has studied to such purpose, and in such a good school, that none of those imperfections in harmony and modulation—which but too often, in the works of our amateurs, spoil an otherwise graceful thought—are observable in her productions. The accompaniments to her songs are as neat, and correctly written, as, for the most part, her melodies are flowing and natural; so much so, indeed, that it is difficult to believe they have proceeded from the pen of an amateur.

The ballads which head this notice are favourable examples of Mrs. A'Beckett's talents. No 1, in E flat, which is adapted to some pretty verses of her own—for Mrs. A'Beckett is a poet as well as a musician—although well defined, and essentially vocal, is the least original of the four. It is, however, superior to the common run of fashionable ballads, and the accompaniment is remarkable for its easy smoothness. No 2, in E—the words of which are also by Mrs. A'Beckett, and, like the preceding, partake



of the sentimental colour—is greatly superior in a musical point of view. The air is more marked, and not less melodious, while it possesses this advantage, that it cannot be traced to any other source. There are some charming points in the accompaniment, one of the most attractive of which is the *ritornella* that precedes and follows each of the couplets. It is adapted to a *contralto*, or *mezzo-soprano* voice. This ballad, in the hands of an unaffected singer, would scarcely fail to please. No. 3, in D, has an agreeable touch of the Swiss character in the tune, which will gain it many admirers; at the same time, we are bound to say it is not copied from any known example of that popular style of melody. The accompaniment, as usual, is exceedingly well written. No. 4, in A, is decidedly the happiest of the songs. Though in form a ballad, in character it rises above it. The melody, *larghetto*, is highly expressive and vocal, while a graceful accompaniment of triplets, skilfully conducted, fits it admirably, and imparts an additional interest. Mrs. A'Beckett must have composed this ballad in her happiest mood; the "happy dream" which forms the burden of the words, could not have been sung in happier strains. Bertie Vyse, Esq., the poet, has reason to exult at beholding his verses thus raised to significance by musical companionship.

"The Royal Nursery Quadrilles" are, what their title imports, an easy set of quadrilles for young performers. They are, nevertheless, excellent of their degree, pretty and animated, while the popular nursery tunes which constitute the prominent motives of each successive figure, are selected with a judicious view to contrast, and are effectively helped out by sundry original phrases, in minor keys, which of course are Mrs. A'Beckett's own. One of these, in B minor, is very nice, and the chord of the "Neapolitan sixth" (as some theorists entitle it) in the antepenultimate bar, raises "Little Jack Horner" into a sphere of sentiment somewhat at variance with "sitting in a corner" and "eating Christmas pie."

"YE LITTLE BIRDS THAT SIT AND SING," Madrigal—Brinley Richards. Calkin and Budd.

Mr. Brinley Richards has felicitously caught the spirit of Thomas Heywood's (1651) quaint verses, which, after the invariable custom of madrigals, treat of Phyllis walking in her garden, of birds chirping in her bower, at the instigation of some dying swain, who, afraid of her frown, sends winged emissaries to bask in its gloom, little thinking that the lowering brow of the wanton maid only preserves its cloud in vexation at his absence. Silly swain! Hadst thou gone thyself to Phyllis, instead of despatching sparrows, thy fate would have been other. Phyllis yearned not for the harmony of beaks—such could not arrest her favour—but for lover's vows and protestations, seasoned with tears and illustrated with kneelings, and only frowned to make her smile the sweeter when it came; and that would not have been long; for Phyllis, like all other maids, would have yielded hadst thou wooed her closely. Silly Swain! Stupid Swain!! Bucolic Booby!!! Mr. Brinley Richards, evidently understanding the matter in this light, has made the birds warble simply, Phyllis frown capriciously, and the swain languish dolefully. All, however, comes to an end, as it made a beginning, in the common chord of F, the key in which Mr. Richards has pitched his madrigal. Not only in a poetical sense has Mr. Richards justly interpreted this lyric of Master Thomas Heywood, but the style of his melody and harmonies is closely fashioned on the best Elizabethan models. He has carefully avoided chromatics, and has furnished several bits of that peculiar close imitation which characterises our elder madrigalists. The part writing however, is more simple and quite free from those harsh and unanticipated progressions, those forced resolutions, doubtful cadences, and obstate sequences, which, contrary to the opinions of those who pronounce *ex cathedra* on these matters, we cannot hold among the beauties of our venerable music-makers. Nothing can be simpler or better defined than the first phrase. Except a transient passage into D minor, occurring twice upon the word "alleys" (indicating a sort of mystic veneration on the part of Mr. Richards, for the private retreat of Phyllis, which he may be imagined to have visited in the guise of a sparrow, sitting on a branch and chirping his own madrigal at the dying Swain's bequest), not a single modulation occurs. The clever passage of imitation, commencing in A minor, on the words

"Goe pretie byrdes," in which the theme is responded to "bar-wise," and finishing with a close in C major, on the word "lowre," is suggestive of the feathery minstrels departing, one by one, in alternate succession, at the desire of the over-anxious and not sufficiently rash adorer. The episode beginning in C minor, on the words "Ah me! methinks she frownes," is very plaintive, and thoroughly expressive of the lover's despair. The transition into E flat, the return to C minor, and the coda in G minor, which arises out of this episode and serves as a bridge over which Mr. Richards walks back to his original key, are all beautiful and in excellent keeping; while the variations of treatment after the reprise of the first motive, add greatly to its effect, and bring the madrigal to an animated and satisfactory close.

Mr. Brinley Richards must not rest satisfied with giving the public a solitary instance of his acquaintance with the old madrigalian style. Let him give a second and a third, and his admirers will speedily demand a fourth.

"CELLARIUS WALTZ"—Composed and Dedicated to Miss Pardoe, by ANNIE BENTLEY. CRAMER, BEALE & CO.

The authoress of this waltz, we believe an amateur, must be praised for having avoided, in the treatment of a very familiar theme, every trace of common-place thought. Miss Bentley's "Cellarius Waltz," indeed, is almost as good as any of the countless imitations of the original with which the musical press has teemed for some years past. Not only is it graceful but showy and brilliant, and likely to flatter the fingers of the executant, and excite the feet of the waltzers, in an equal degree. The waltz consists of a theme in E flat, a trio in A flat, and a short but animated coda in the original key, which follows the return of the first subject. Young ladies, who may wish to conciliate and find admirers in a ball-room, by helping the rest of the company to dance, through the instigation of strains at once tuneful and exhilarating, will find Miss Bentley's "Cellarius Waltz" well suited to their purpose.

"GRAND MARCH OF ALL NATIONS." THOMAS BAKER, Jullien & Co.

Our opinion of this grand finale to Jullien's Great Exhibition Quadrille, with its affluence of national melodies, its imposing tympanic reverberations, its variety of bye-themes, Jullienic and original, foremost and freshest of which stands the curt and characteristic burden of the march, which prefaces, interrupts, joins together, and mingles with all the other motif, and which may be pronounced as one of its composer's most uncompromising and resolute inspirations, its shouts of loyalty, protestations of universal brotherhood, and, finally, its union in amicable relationship of "God save the Queen," "Rule Britannia," and "Mourir a Patrie," has already been made public. We need not, therefore, repeat it, since by "Abe" and by "Adnan," it is known through the length and breadth of the empire. All it becomes us to say at present is, that Mr. Baker has performed his task in a very able manner, having adapted the whole to the capacity of performers with moderate powers of execution, without omitting a single effect to which the circumscribed limits of the key-board can give possible utterance. This arrangement of the "Grand March of all Nations," be it understood, is wholly distinct from the edition of the quadrille, which has been adapted exclusively for private balls and reunions. A large sale may be predicted for this piece.

"ROSE LEAVES"—Study for the Pianoforte—THOMAS BAKER, Jullien and Co.

In the present composition Mr. Baker puts forth claims to consideration as an original writer, and comes out honourably from the ordeal. "Rose Leaves,"—somewhat fantastically entitled, we admit—is a brilliant study in E minor, excellently adapted to *delier*, or loosen the fingers, while the episode in the major, besides being melodious and nicely harmonised, will improve the pupil in the *legato* style. This study displays Mr. Baker in the double capacity of a well-informed musician and a graceful thinker. It is useful and pleasing in an equal degree.

"GREAT MASTERS FOR LITTLE PUPILS."—Nos. 1, 2, and 3.—  
THOMAS BAKER, Jullien and Co.

From adaptation and original production Mr. Baker here turns his attention to the elementary. We object to nothing except the title of this serial, which differs in no other respect from a dozen similar publications. It is merely a selection of operatic and other airs from various masters, so arranged as to be brought under the fingers and within the intelligence of young performers in particular, and tyros in general. The selections are well varied; the adaptations good, although even the fundamental harmonies of the original are not always strictly adhered to (for reasons easily to be guessed); and the work may be pronounced generally useful, because well suited to the object proposed. Let us, nevertheless, confess, that we think the studies of beginners are more likely to lead to advancement and real musical feeling through the medium of works expressly written for the pianoforte—the sonatas and easy rondos of Clementi, Steibelt, Dussek, and others, for example—than through miniature versions of sacred and orchestral operatic pieces, in which the original idea must necessarily be stunted and distorted, in order to be brought within the proposed compass. The little works we have specified being complete, although bagatelles in length and pretension, will accustom the learner to symmetry of outline and well-developed form, the full appreciation of which can alone lead to the acquirement of a sound musical taste. The other things will come in time when the pupil is able to play them as they are written. "Work first and play afterwards," is a maxim that applies to every kind of study, and should be invariably impressed upon the minds of pupils, by masters who sincerely desire their advancement.

### Original Correspondence.

MAYO MISPELLED.

(To the Editor of the "Musical World.")

Wilton House, Blackheath, Feb. 10th, 1851.

SIR,—As I see my name in Signor Montelli's advertisement in the *Times* of this day, misspelled Mago, and in his list of tenors, Majo, may I beg the favour of you to make it known, through the medium of your widely extended and valuable publication (of which I am a constant reader) to the world, that my name is Mayo.

In doing this, you will place under great obligations to you, Sir, Your very obedient servant,

"STANLEY MAYO."

MR. MACREADY'S BENEFIT.

To the Editor of the *Musical World*.

SIR,—Being one among many who have been disappointed in their application for places, for the above occasion, and finding that many of those who have been more fortunate than myself are trading in them, and thus raising the price without its being in any manner likely to aid the receipts of the Theatre, it has occurred to me, that through your columns, I might suggest to those who have the management of the affair, the propriety of selling the pit tickets (or even those of the galleries) by public auction, as was lately done in America, in the case of Jenny Lind, appears thus directly augmenting the Benefit fund, and securing to those who would be inclined to pay this competition price, the coveted admission, without the great inconvenience of waiting so long at the doors, and being half crushed by the pressure of the crowd.

I remain, Sir,

Your obliged servant,

RICHARD JEFFS.

12, Margaret St., Cavendish Square,  
Feb. 20, 1850.

Zumzerzhire, Feb. 21st, 1851.

DEAR SIR,—I be going to trouble he, once more about hour Hinglish Musickers. I have been thinking, that it would be a very good thing, to give these voringers a good drashing, now

they be coming hover to this great *Hexhibition*, I dont mean to drash em, in any way but musick. I think that somebody, should come vorrard, and put a sum of money, for a challenge between hour Hinglish Pianer Players, and the vorienig Pianer Players, I don't mean to say but what the voriegners may play their own pieces, that they compose best, but I wont have that sort o' work—I should think that the great Building should be a cleard hout one day, on purpose for a certain number of these Voriengera and a certain number of our Hinglish, and there to be an Humpire to but down the pieces, that each should play, and I bound to ventur hundred to one, that hour Hinglish musickers will beat em, I think I shall come hup, and have an hinterview wi *Prince Halbert*, on the subjeet Ill put hout my share, awe the money any day youll like—I think its nothing but right, something shoud be done, you ze every other trade will be trying, not to be houtdone, by the voriegnier; law bless thee, I can put my hand, upon a dozen Hinglish Pianer players thatle tackle any voriegnier, on fair ground in musick I know, there's the *Horgan* to, now what a noble *Hinstrument*, Why I am sure, we got some blind *Horgan Players* will play the voriegnier, hout-a-right any day, Can he tell i anything about them cheap *Condoling Pianers*, the vact is, I want to buy one, vor my daughter, but they tell i they wont do, because they be made by steam—and that they be all second Hand, they dont make nothin but second Hand ones, wil he be zo good, as to satisfy me on this here point,

"Yours resp.

"VARNER ZHARP."

MACREADY'S FAREWELL.

(From *Punch*.)

MR. PUNCH's last advices from Elysium bring intelligence of a great stir in that quarter. The shade of Shakspeare, with the shades of Garrick, Kemble, and Kean, as shades in waiting, will be at Drury-lane on Wednesday next, the 26th, on the farewell performance of Macready. A very handsome bit of laurel has been provided by Shakspeare for the occasion; whilst the grand spectral actors will have their tributary bouquets of asphodel and amaranth to dedicate as their offerings.

Were Punch sovereign despot of England—which he has no wish to be, except on special occasions, and the one he is about to name is certainly one of the most special—he would exact tremendous bail of Mr. Macready that he should, in the course of next summer, make certain appearances; and, if such bail were not given, Mr. Punch would commit Mr. Macready under close guard, to—let us say, the Star and Garter, Richmond, with the range of the Park, sending him with a guard of honour (and safety) to the Haymarket Theatre, personally to put in the following appearances, for the instruction and pleasure of the several foreign nations, to be represented by their people, here in London, during the great show. We ought, at least, to prove what we can do in tragedy; therefore, Punch would hold Mr. Macready responsible for such exhibition. Hence, Mr. Macready should play—

Hamlet—For the visitors from Denmark;  
Cardinal Wolsey—To the folks from Rome;  
Prospero—To the Milanese;  
Benedict—To the gentry from Messina;  
King Lear—To the Ancient Britons, wherever they might come from;  
Othello and Iago—To the Moors and Venetians;  
Claude Melnotte—To the ladies from Lyons;  
Richelieu—To our lively neighbours from Paris;  
Macbeth—(at half price) To all friends from the North.

Of course, the list might be appropriately lengthened; and were Punch sovereign despot, he would lengthen it; as he is not, he must make the most of the "farewell," and array himself in his best for Wednesday next, to do farewell honour to Macready, and—no, we do not despair—for awhile to Shakspeare.



## Foreign.

PARIS.—(From a Correspondent).—Among the numerous musical entertainments which have been given lately here, I must especially allude to that of Mons. Ferdinand Praeger, the talented and well-known London professor and composer, which took place in Saxe's rooms, on Monday evening, the 3rd instant. This was in all respects a brilliant affair, and attracted a large and fashionable audience. Praeger had a difficult task to encounter. He had to play two hours before a critical audience, and during that time to submit his own music only to the ordeal of their opinions. It speaks no little in favour of his talents as a composer and pianist to say that his hearers not merely were not *ennuyé* by the single-handed and somewhat hazardous display, but listened throughout with marked attention, and appeared highly gratified both with the piano-forte playing and the music submitted to their consideration. The programme consisted (Part I) of a "Nocturne Romantique; Grande marche triomphale, *Elegie*; "La Petite Fadette" *scène pastorale*; (Part II) "Le Chalet," "Mazurka," a Prayer and "Valse fantastique," "Reverie Nocturne," "Grand morceau de Concert," a "Romance," and "Galop de Bravoure." Each piece was received with favour, and Mons. Praeger may be said to have achieved a decided success. His music was praised for its novelty and boldness, and his playing for its power and brilliancy. You cannot expect a lengthened analysis in a brief letter, but the French journals will supply all I have left unsaid. At the end of the concert such was the impression produced by Mons. Praeger, that a unanimous call was made on him for one *morceau* more and every one in the room complimented him on his success.

I intended to have sent you a short memoir of Spontini, but I see you have anticipated me. There were, nevertheless, some particulars attached to his life, death, and reputation, which might have been acceptable to your readers. Perhaps on a future occasion I may venture to discuss the merits of one, about whom at this moment there seems to be such a diversity of opinion. At the funeral service in his honor, two pieces—a trio in E flat, for female voices, and a *Marche funebre* in F minor, from the *Vestale*—were executed upon the organ, by M. Lefebvre-Wély, who prefaced the ceremony by an improvisation, the principal feature of which was the excessive obtrusion of a stop which suggested the idea of a sick clarinet more than anything else. M. Wély, nevertheless, is a first-rate organist, if not a first-rate improvisator. The trio was played at the communion, the march at the end of the service. The Offertory, accompanied by M. Vauthrot on the small organ, was borrowed from the trio of prisoners in *Fernand Cortez*, to which the Latin words had been adapted by M. Dietsch, recently appointed "chapel-master" of the Madeleine. M. Dietsch is known as the composer of several masses and other sacred pieces. MM. Auber and Pierre Erard (brother-in-law of the deceased) acted as chief mourners.

TOURS.—(From our own Correspondent).—Madame Montenegro, with Monsieur and Madame Santiago, have been giving a series of Italian operas here with great success. On Sunday evening I was present at the representation of *Lucrezia Borgia*, which was given with a perfection of ensemble seldom witnessed out of Paris or London. Madame Montenegro is a complete mistress of dramatic music, and with a fine quality of voice combines superior tragic powers. From the first air "Come è bello" to the last she sang and acted throughout in a manner that raised the most enthusiastic cheers from the audience, and was called for at the end of each act. Madame Santiago was the Orsini; her voice is of

good quality, and she is a thorough musician. Her deep tones were excellently displayed in the famous *brindisi*, "Il segreto per esser felici," in which she was raptuously encored. Monsieur Santiago was *Gentaro*, the music of which part he sang with taste and feeling. The duo (with *Lucrezia* was most vociferously encored, both artistes singing it with an amount of feeling and energy which called forth repeated bursts of approval from all quarters. Duke Alfonso was sustained by Signor Ghislanzoni, who sang the music correctly and in good taste. On Tuesday evening I was surprised to find the *Favorite* was to be given in French, Madame Montenegro filling the part of Leonora, and Signor Santiago that of Ferdinand. It appears that Madame Montenegro has broken up her *troupe*, and with the assistance of Monsieur and Madame Santiago sings in French or Italian whichever may suit the capabilities of the *impresario*, by whom she may be engaged on her starting expedition. Her pronunciation of French is perfect; I could scarcely discover the least accent; and Monsieur Santiago was equally "native" in this respect. I was lifted into the theatre by the crowd, and with difficulty got my stall, which I had the precaution to secure in the morning. The people told me that there were three hundred people more in the theatre than the authorities allowed money to be taken from at the doors. All this, however, was very disgraceful on the part of the police, of whom there were only some half dozen. Peace being restored, the opera proceeded, and was a finished and highly spirited performance on the part of Madame Montenegro and Monsieur Santiago. The duo, in the last act, was encored, and Madame Montenegro with Signor Santiago were twice obliged to appear at the fall of the curtain. As I am en route to Montes I dare say I shall again fall in with these charming planets.—CHARLES.

BERLIN.—Meyerbeer insisted on paying fifty dollars for his ticket at the recent benefit for the composer of the *Czaar und Zimmermann*, *Lortzing*. *The Demon of Night*, an opera in three acts, by Jaques Roschäin, is in rehearsal, and will be produced at the Grand Opera, shortly after it has been given at the Académie Royale in Paris, where it is now in active rehearsal. The well-known pianist, improviser, and composer, Dr. Theodore Kullak, has obtained permission to visit London in the spring. On the 27th January the Royal Chapel-master, Carl Moser, the famous violin virtuoso, departed this life in the 77th year of his age. His son August Moser, also a talented violonist, is on his way back to Europe, too late to fulfil the last wishes of his dying parent. On the birthday of H.R.H. the Prince Charles, a family festival took place in H.R.H. Palace, to which the King and Queen and all the members of the Royal Family were invited. The Royal Princes and Princesses gave several *Tableaux Vivans*, interspersed with songs by the music directors Jahns, and piano-forte compositions by Weber, Meyerbeer, Rossini, Kullak and Thalberg, all performed by the Court Pianist, Dr. Kullak. The vocal music included German, Italian, and English songs.

VIENNA.—Wilmers, the pianist, is here, and has announced his third concert for the 23d March. His reputation is much greater at Vienna than in any other part of Europe. It will be remembered, that though he married an Englishwoman, Wilmers failed to please in London, Dessauer's opera, *Paquita*, was produced at the Opera-House on the 30th January. It was coldly received. This well-known song composer has not shown any striking talent for instrumentation or dramatic effect. Weber's *Oberon* has been produced here with great splendour, and received with immense enthusiasm.

LEIPZIG, Jan. 26.—(From a Correspondent).—Mr. H. Litolf, who, although an Englishman, enjoys the reputation of



being one of the first living pianists, at a concert in the Gewandhaus, played a trio of his own composition, assisted by Herr David and Herr Rietz, which pleased much, most particularly the *adagio*. On the same occasion Beethoven's *Septuor* in E flat, Op. 20, was performed. At the fourteenth Subscription Concert we had the overture of *Der Freyschutz*, a fantasia for violoncello, by Kummer, well executed by Herr Grützschien; a concerto for violin composed and performed by Chapel-master Dreychock; and a symphony for full orchestra, in G minor, by Julius Rietz, of which more on another occasion. On the 8d February, Chapel-master Rietz conducted a splendid concert at the Gewandhaus, for the benefit of the widow of Lortzing (composer of the popular opera *Czár and Zimmermann*), which left a surplus of 530 dollars. Madame Tregé produced a great sensation by her expressive rendering of Mendelssohn's *Zuleika* (Op. 57), a song by R. Schumann, and another by David. (From the set dedicated to Miss Dolby.) Schubert's *Symphonie*, always effective here (and a great favourite of Mendelssohn's), opened the second part of the concert. His Majesty the King of Prussia has granted to the widow of Lortzing a pension of two hundred dollars.

FRANKFORT.—Lortzing's last Opera, *Die Vornehmen Dilletanten*, has been produced here with decided success.

ATHENS.—The season at the opera commenced with *I Puritani*. The theatre was newly decorated and there was a full attendance.

MANHEIM.—An opera, by the Viennese composer, Ernst Pauey, was given at the theatre here, on the 12th January, with success. It contains twenty-eight pieces, many of a popular character.

DUSSELDORF.—Clara Schumann (late Wieck) gave a concert on the 28d January. She played Mozart's Trio for piano, clarionette and tenor; Beethoven's Sonata in G, for piano and violin; a Notturmo by Chopin; an Impromptu by Herbert Burgmüller (brother of the late F. Burgmüller); and some *Leider ohne Worte*, by Mendelssohn.

PARIS.—The former prima donna of the Grand Opera at Paris, Madame Stoltz, is now singing with Clara Novello, in Lisbon. These ladies were at daggers drawn, and their mutual hatred greatly deteriorated from the effect of the opera. In the famous duet of *Seniramide* (the scene of the embrace) they forgot their differences, and became sworn allies for the evening. The other singers were all *hissed*. [We have some more particulars of this matter, which we may probably publish.—Ed.]

ROARS.—The success of Catherine Hayes continues unabated. Notwithstanding the authorities have forbidden the representation of several operas, in which she was to have appeared, there are still a great number in her repertoire, which command success. On her benefit night Miss Hayes will appear in selections from the *Lucia*, *Maria de Rohan*, &c. &c.

### PROFANE.

PLYMOUTH.—(From our own Correspondent.)—On Monday week an amateur performance was given at the Theatre Royal. These entertainments have of late become very common here in consequence of their attraction and increasing merit; indeed, did not one know that the performers were *bona fide* amateurs one would almost be inclined to think them Mr. Newcombe's regular troupe, which is always of the best kind. The *Wonderful Woman* was admirably acted by all. The light hearted Marquis de Frontignac, in the hands of Captain Disney Roebuck, was excellent;

there was a piquant *nonchalance* throughout that was assumed with great tact and skill. Mr. Roebuck was played up to capacity by Lieutenant Warren, who made a top of the first water. Mr. Wheeler, as the good old Cobbler, distinguished himself with much *ecarté*, while the Rodolphe of Captain Austen was hardly equal to his merits as an amateur artiste. Hortense, a most difficult character, was well acted by Mrs. Hudson Kirby, and Miss Mary Hill was equally successful in Cecilia. *The Brigand* followed, and brought into play Captain Roebuck's acting in melo-drama. His costume was magnificent and appropriate, and from beginning to end his acting was excellent and striking. The pathetic passages were given with a depth of feeling seldom if ever surpassed by an amateur performer, while the merriment assumed at having entrapped the old Steward was no less happy and no less true. His action was dramatic and graceful; and take the two evergreens, Wallack and Fred Lemaître from the stage, and according to my humble opinion, nowhere, *but ex aequo* as artists, will you find a more pains-taking and creditable representative of Alessandro Massaroni than Captain Disney Roebuck. As this gentleman had the piece pretty well to himself, little need he said of the others engaged in it, save that Mr. Wheeler was an excellent Prince Bianchi, being natural and gentlemanlike, with a good "make up," in addition. Captain Austen, as the cunning old Steward Nicolo, justly deserved all the applause he obtained. The two young artists, Albert and Theodore, by Lieutenant Heysham and Lieutenant Blake, were ably represented. Indeed the whole performance gave the utmost satisfaction to a brilliant audience.—T. E. B.

GRANTHAM.—Miss Cobb's Annual Concert was given on Tuesday evening, under the immediate patronage of his Grace the Duke of Rutland, the Marquis of Granby, Lords G. and H. Manners, Sir J. Thorold, Sir W. Welby, &c. &c. The principal performers on the occasion being, Miss Cobb, Mr. E. H. Bodda, Mr. Henry Nicholson (bassist to his Grace the Duke of Rutland), Mr. Henry Farmer, of Nottingham (solo violin), and Mr. J. Farmer (pianoforte), with three gentlemen of the town whose glee singing reflected great credit, not only upon themselves but also upon Miss Cobb, under whose care they have for some time placed themselves. The encores during the evening were numerous, including Miss Cobb's songs, "Home of Love" (violin obligato), and "Her Mocking Bird" (flute obligato). Mr. Bodda was similarly complimented in three of his songs. Flute and violin solos were admirably played by Messrs. Nicholson and Farmer, though they laboured under great disadvantage from the pianoforte being more than half a note too flat. However a very successful and pleasing Concert terminated with the National Anthem, in the chorus of which the entire audience most loyally joined. (From a Correspondent.)

SALISBURY.—The Distin Family gave an Evening Concert at the Assembly Rooms, on Tuesday the 11th inst., which was numerously attended. The programme comprised selections from *Belshazzar*, *La Sonnambula*, *Lucia di Lammermoor*, *La Figlia del Reggimento*, and some miscellaneous composition, vocal and instrumental. Time and constant practice have improved the purity of tone and finish peculiar to the performance of this family, and the most critical ears are gratified by the harmonic blending of the tones of the four instruments. The celebrated *Scena* from *La Sonnambula* and Costa's *Terzetto a Canone*—"Vanne a coei"—were interpreted with admirable feeling and fidelity, and a selection from the works of Kücken and Weber gave the Messrs. Distin an opportunity of exhibiting the combined powers and sweetness of their patent Euphonic Harms. Mr. Gorman presided at the pianoforte, and Miss Moriatt O'Connor assisted the brothers Distin in the vocal department. The room was crowded to inconvenience.

BATH.—On Wednesday evening, Mons. Jaques gave the third and last of his present series of Classical Chamber Concerts. A crowded and fashionable audience, assembled at his residence in Edgar-buildings. The executives were M. Sainton, first violin, M. Jaques, second violin, Mr. K. Blagrove, tenor, and Herr Hausmann, violoncello. The concert opened with Beethoven's quartett in C minor, No. 4. The audience yielded themselves up to the spell of the great master, and as each movement died

away into air, were unanimous in their expressions of delight. The quartett was followed by a sonata in G minor, by Ries, for piano and violoncello. In this we had an opportunity of hearing M. Jaques on his own instrument, the pianoforte. His style is evidently formed in the best schools; his touch is firm and brilliant. A quartett of Mendelssohn (No 1, in E flat), a violin solo, by M. Sainton, admirably executed, finished the first part of the programme. The second gave us an opportunity of hearing a lady whose abilities have already been acknowledged by the musical circles of Bath and the metropolis. For some time past Madame Jaques has been prevented by ill-health from playing in public. The piece allotted to her this evening was a Caprice in E for the pianoforte with quartett accompaniments, composed by Sterndale Bennett, in which the thoroughly-educated lady pianiste evinced her wonted qualities of touch and tone. She was warmly and deservedly applauded. The concert concluded with Beethoven's grand Trio in D, op. 70, for piano, violin, and violoncello, Mons. Jaques at the piano; and Mozart's quartett in C, No. 6. In the course of the evening, Mr. R. Blagrove played a solo on the concertina.—*Bath and Cheltenham Gazette.*

KINGTON.—(From our own Correspondent.)—The members of the Kington Musical Society, conducted by Mr. Ridley, held their third meeting for this season, on Tuesday last. The performance commenced with Mozart's overture to *La Clemenza di Tito*, followed by Parry's chorus of the "Fairies." "Tis Evening Hour" by Dearle, succeeded, and was followed by the trio, "The Night is Rainy," which, with the glee, "Hark Apollo," gained encores. In the second part, Bishop's serenade, "Sleep Gentle Lady," and the quartett, "I gave my Harp to Sorrow's Land," by the same composer, were performed. During the evening a *Nodturne* by Thalberg was brilliantly played by the conductor on the pianoforte.

MANCHESTER.—Mr. Carte has commenced a series of Lectures, at the Royal Institution, Manchester, on classical and unclassical music. His first lecture, on the 10th instant, was fully attended. The illustrations, in which Mr. Carte (on his new patent flute), Mr. Seymour (violin), Mr. Thorley (violoncello), and Mr. D. Banks (pianoforte), assisted, were listened to with marked attention and applause.

GLASGOW.—(From a Correspondent.)—The potent and magic Jullien has been received like an ancient conqueror entering the city in triumph—Timour or Sesostris. Like a conqueror came he attended—for what vanquisher ever had his praises heralded by such a trumpeter as Vivier; for whom rattled such drums as those of the National Guard; what band—Roman legion, Persian cohort, or Macedonian phalanx—could compare with Jullien's regiment of invincibles. Xerxes might have envied him his tambour-major, and Alexander desired to exchange his Homer for Jetty Treffz. The good people of Glasgow gave the superfluous conductor a regular highland welcome. The prospect of his coming was pleasing to their anticipations, and his arrival a white day in the calendar of their lives. I was excessively grieved I was unable to attend any of the concerts, but as I had promised to send you an account of all the musical doings in the city of the "Saut herring," I could not remain silent, though I needs must transmit my account at second hand. Jullien and his troupe have, in sober earnestness, excited an immense sensation. What between Jullien himself, Vivier, Jetty Treffz, the Drummers and their major, and the band, the universal topic of conversation would appear to be absorbed in one subject. Nothing is talked of but Jullien and his corps—nothing else excites a sensation. The press, though naturally cold in matters that relate to music, are, when they speak of Jullien, warmed into unusual panegyric. Take, for example, the following notice, extracted from the *Daily Mail* of Friday:—"It is not alone the celebrity of Jullien's name—not solely his rectitude of principle—not alone his good qualities as a man, that may recommend him to the warmest patronage our citizens can afford; but his innate genius and power of control over the masses of sound which he evokes, are enough of themselves to determine him in the mind of every man of thought as a genius—remarkable for energy, remarkable for power, and equally remarkable for a just appreciation and right rendering of great com-

posers. We have been precluded, in consequence of the pressure of other matters, from noticing M. Jullien as we would wish, and as he deserves. He is always great, and ever original, and he never fails in anything he attempts. No musician with whom we are acquainted has produced so much originality, and none has ever essayed it with so much effect. He is never "from home" when his orchestra is around him, and we are sure that his reception here will prove to him that his earnestness finds its way to the hearts of those who, like ourselves, admire genuine thought given with the pith of musical expression." I must repeat, I am sorry I was unable to attend concerts that appear to have given the most unqualified satisfaction.

### Miscellaneous.

M. ALEXANDRE BILLET'S CLASSICAL CONCERTS.—Having quoted a long article from the *Morning Post* on the first concert of this eminent pianist, it is unnecessary for us to enter into any lengthened details. The programme was essentially remarkable for novelty. A sonata of Beethoven, in F sharp major, has never, as we think, been played in public before, its unusual key and recondite character having acted as insuperable barriers to the enterprise of pianists in general. M. Billet, however, is a lion who devours the music of the great masters with an insatiable appetite. He knows everything and plays everything with equal facility, though, it would appear, not with the peculiar grace demanded by a certain fastidious contemporary. He simply plays the works of each master as they were intended to be played by those who wrote them; this, however, to the hot adherents of what, with a considerable quantity of romance, is termed the "Romantic School," though, in reality, no more romantic than a Gibus hat, it would seem, is not quite enough. Such enthusiasts demand a variety of intellectual grimaces, contortions and shiverings of the rhythm, unmeaning excess of accent, until the whole becomes a jumble of loose and unhinged expression, in the midst of which the composer would find a great difficulty in recognizing his own work. They who looked for these were doubtless disappointed with M. Billet. They did not find it in his graceful reading of Beethoven's graceful sonata, in his pointed delivery of the preludes and fugues of Bach and Handel, in the simple and nervous execution of Woelffl's elaborate and masterly sonata in C minor, in his elegant interpretation of Mendelssohn's beautiful variations in E flat (posthumous work), also the first time in public, in his vigorous rendering of Haydn's fiery old sonata in B minor (again the first time in public), or in the fine mechanism and unaffected style which marked his delivery of the various studies of Steibelt, Cramer, Mendelssohn—not Ries, as stated in the bills—Moscheles, and Chopin, two of which, those of Mendelssohn and Moscheles, were enthusiastically encored, and brought the concert to an animated climax. M. Billet ought to have explained to the audience his intention to substitute for a study of Ries the magnificent prelude in F minor from the "Études de Perfectionnement" of Mendelssohn, which produced an effect that rarely, if ever, accompanies the performance of Ries's laboured effusions. That the numerous public attracted to St. Martin's Hall by the announcement of M. Billet's name in simple connection with the great pianoforte writers, without any other vocal or instrumental co-operation, were fully satisfied and delighted with his performance, was testified by the frequency and warmth of their applause, and by the great majority remaining until the last note was played. They were evidently not adherents of the so-called "Romantic School," but of that which, with a greater show of reason, is styled the "Classical." M. Billet's next concert is announced for Tuesday evening, the same day as Mr. Sloper's third, and Mr. Sterndale Bennett's first.

LINDSAY SLOPER'S SOIREE.—The programme of the second of these entertainments, which took place on the 11th inst., at the new Beethoven-rooms, was, if anything, better than its predecessor. It opened with Beethoven's trio in E flat (remarkable as being op. 1 of the composer—for a first published work, a phenomenon in the history of the art), in which Mr. Sloper was



assisted by Messrs. Blagrove (violin) and Hancock (violincello). The next instrumental performance was a selection of two pieces from the *Lieder Ohne Worte*, and a "Sieben Charakteristische Stücke" of Mendelssohn. The song without words was No. 5, in D, with the moving bass, one of the most beautiful in the second book. The characteristic piece was the *allegro con moto* in A major, which Mendelssohn has entitled "Schnell und Beweglich," that rapid torrent of semiquavers which poor little Filtsch played with such astonishing effect at his concert in the Hanover-square Rooms scarcely a year before his death. No two pieces could have been better suited to Mr. Sloper's remarkably neat and finished style of play. Dussek's sonata in G major, the second from op. 35, dedicated to Clementi, although a masterpiece of grace and elegance, is scarcely known at all. Mr. Sloper's admirable playing, however, made it as immediately acceptable, and it was received with the applause seldom bestowed, except upon well-known and favourite works. Mr. Sloper deserves credit for the introduction of this specimen of one of the greatest masters of the pianoforte, and we accord it him willingly. But let credit be given where credit is due. M. Alexandre Billet, a foreigner but recently established in this country, last year, at St. Martin's-hall, set an example which the majority of our classical pianists who give Chamber Concerts are now beginning to follow; and we find such names as Dussek, Steibelt, and Pinto much more frequently in their programmes, than, but for Mr. Billet, who first shewed the courage to revive them, in all likelihood would have been the case. In the second part Mr. Sloper, assisted by the same artists, introduced his MS. trio in C minor, a work which, though not in the *ad captandum* style—as indeed might have been expected from so thoughtful and accomplished a musician as Mr. Sloper—is brilliant and attractive, displaying the capabilities of the several instruments with great power of contrast and a variety of pleasing effects. Two studies in E flat and G minor, from the third book of Op. 47 of Stephen Heller, and the "Chant de Chasseurs" of the same gifted composer, served to display Mr. Sloper's command of the greatest difficulties of the modern school of playing; not the modern romantic school, as it is called by its admirers, but that school which, in emulation of older masters, strives to make music address itself to the intellect as well as the ear, to elevate as well as to delight. Of this school Stephen Heller is a distinguished follower, and Mr. Sloper, by the style in which he gave expression to the German composer's thoughts, shewed himself a sympathetic co-adherent. The last performance of Mr. Sloper consisted of the *andante* in E flat major, and the *allegro vivace*, in C major, from Molique's Six Melodies, Op. 36, admirably played by himself and Mr. Blagrove. These melodies, without being copies, approach nearer to the Songs Without Words of Mendelssohn than any other compositions of the same character with which we are acquainted. The vocalists were Miss Birch and Miss E. Birch, who sang in their most charming manner a charming variety of duets and airs from Mozart, Cherubini, Salvator Rosa, Sterndale Bennett, and Clari, accompanied by Mr. Sloper on the pianoforte. The selection and the performance gave entire satisfaction to a crowded audience.

Mr. JOHN MEYRICK, upwards of thirty years connected with the great Music Establishment of Preston, afterwards Coventry and Co., died lately highly respected and much lamented by all who knew him. Mr. Meyrick was a clever and intelligent man of business, and of amiable and conciliating manners.

THE LONDON SACRED HARMONIC SOCIETY.—We understand that the committee of this society, encouraged by the favourable reception of Dr. Elvey's new Anthem, have resolved to recommend to the Subscribers, at their next general meeting, to give two Annual Prizes for the composition of Orchestral Anthems which will form every year a part of their performances. Further particulars will be announced hereafter.

SACRED HARMONIC SOCIETY.—Handel's *Israel in Egypt* was repeated on the 12th to a crowded audience.

M. FERDINAND PRAEGER has returned to London from Paris, where he has been performing on the pianoforte, with the greatest success, some compositions of his own.

\* Known in England as *The Temperaments*.

MR. C. MARSHALL'S DIORAMA OF A TOUR THROUGH EUROPE.—This is a very interesting exhibition, the scenery is well painted. Mr. Marshall's description is very entertaining and quite to the purpose. The room was well filled on Monday evening last, and the audience departed highly pleased with what they had heard and seen.

DIORAMA OF THE LIFE AND CAREER OF NAPOLEON BUONAPARTE.—The admirers of the great warrior, Napoleon, will find sufficient interest in the various views here represented to afford them amusement and information. Some of the pictures are very nicely painted; among which we may mention the Pyramids, the Retreat from Moscow, the Coronation, and St. Helena. We think Waterloo might be improved—some of the horses being very indifferent; and we doubt if Napoleon was in the position represented in the picture. An interesting lecture is delivered at each performance, accompanied with appropriate music. Altogether the diorama of Napoleon is well worthy of a visit.

MR. W. RAE.—This talented pianist gave the first of a series of three Classical Concerts at the New Beethoven Rooms, Queen Anne Street, on Wednesday week. Mr. W. Rae was assisted by Herr Molique (violin), and M. Rousselot (violincello), instrumentalists, and Miss Owen as vocalist. We shall reserve to ourselves the right to criticise the performances until the close of the third concert. Meanwhile it is but fair to state that Mr. Rae was entirely successful, and that he won the unanimous suffrages of all present.

M. JACQUES BLUMENTHAL, the popular composer and pianist is in Paris, but will return to London immediately.

EXETER HALL.—An event of unusual interest is announced to take place on Monday, viz., the performance of a new grand oratorio by an English composer. Mr. Charles Horsley's *David*, which was produced at Liverpool in October last, with such great success, is at present an object of curiosity and interest to the entire musical community of the metropolis. Every one will be present on Monday to hear it. We have no doubt whatever of its enthusiastic reception.

MR. R. MACPHERSON.—Died, at 5, Ranelagh Street, Picnic, Mr. R. Macpherson, teacher of music. He was a man of retired habits, and thoroughly acquainted with the polite languages, a composer of merit, and often alluded to in the *Musical World*. His age was about 40. He left his native place, Edinburgh, about fourteen years ago; and has been a portion of that time on the continent. His last composition is "A lay for the Church," just published; the poetry by Andrew Park; and as he had no relatives here, it is advisable that this brief notice should gain publicity. He died on the seventh, of asthma.

MICHAEL ANGELO.—A letter from Rome states that a picture dealer of that city, named Campani, has lately become the possessor of a picture by Michael Angelo. He bought an old picture at a sale in London, and having cleaned it, discovered that it was the portrait of Victoria Colonna, wife of the Marquis de Pescara, general of Charles V., a lady celebrated by the great painter in one of his poems, and whose likeness he declares he had taken. M. Campani, conceiving that this might be the picture alluded to, submitted it to the Pontifical Academy of the Fine Arts at Rome, which has unanimously declared it to have been painted by Michael Angelo. It has been exhibited to the public, and the connoisseurs value it at 165,000*fr.*

Mdlle. COULON gave a Concert at the New Beethoven Rooms on Tuesday evening, for the benefit of a reduced family. Miss Bassano, rendered Donizetti's popular air, "In questo sem-plice" with great spirit and success, and Miss Ransford was much applauded in "C'est une caprice" from *Les Diamans de la Couronne*. Madame Lemaire, Madame de Montreal, and Signora de Haro also contributed their services to the vocal department, as well as Herr Brandt, and Signor Montelli. The instrumental portion of the concert was ably supported by Mdlle. Coulon on the pianoforte, Mr. Mori on the violin, Mr. Frederick Chatterton on the harp, M. Rousselot on the violincello, and M. Frelon on the harmonium à percussion. Mdlle. Coulon performed Beethoven's grand finale in D minor, and Thalberg's fantasia in *Elisir d'Amore*, in both of which she exhibited refined feeling and great facility of execution. The conductors were Signor Cittadini, and Messrs. Chimon and Frelon.

**MISS EMILY NEWCOMBE.**—This talented young artiste has done well to secure the valuable services of Julien and his troupe to give two Concerts on the 26th and 27th inst. With such talent as Jetty, Treffz, Vivier, Jarrett and last not least the Tambour Major and his corps of drummers, the Theatre will as usual on the announcement of this young lady's concert be a bumper.

**OLE BULL** is on a musical tour in Asia. It is said that he has already accumulated a fortune of two million francs.

**MR. WILLIAM HENRY STEIL**, Professor of Music, died on the 3rd inst., aged 64, at his residence, Poole, Dorset.

**MR. JAMES WALLACK.**—This popular and admirable actor will make his first appearance, after his long and severe indisposition, on Monday, at the Haymarket Theatre.

**MR. J. WILLIAM WALLACK**, from America, is engaged at the Haymarket Theatre. He is a son of Mr. Henry Wallack, formerly stage manager of Covent Garden Theatre, and brother of James Wallack. Report speaks highly of his ability.

**MR. LINDSAY SLOPER's** third *soiree* will take place on Tuesday.

**MR. W. REA** will give his second *soiree* of classical music next Friday.

**MR. VON HOFF**, the vocalist, is in Milan, where he has been singing with much success at various private *soirees*.

**MIDLE GRAUMAUN** has returned to town after a successful provincial tour. A mistake was made by our Liverpool correspondent, in his letter last week, in reference to this charming and accomplished singer, who was as warmly appreciated at Liverpool, as elsewhere. On the present occasion, Midle Graumaun was encored in a song of Mendelssohn's and greatly applauded in one of Schubert's.

**MR. W. STERNDAL BENNETT** commences his seventh annual series of classical pianoforte *soirees* on Tuesday.

**MR. NOVELLO**, of Dean Street, Publisher, has obtained an injunction against Mr. James, for publishing Mendelssohn's *Lieder ohne Worte*.

**BANQUET TO MR. MACREADY.**—The musical arrangements for the Banquet to Mr. Macready, on his retirement from the stage, have been confided to Mr. Edward Land. The music for the occasion will be almost exclusively selected from that incidental to Shakspeare's plays. Mr. Land will be assisted by the most eminent vocalists of the day. The Banquet is to be held at the Hall of Commerce, Sir Edward Bulwer Lytton, Bart. in the chair. It is impossible even now to obtain a ticket at any price.

**MISS EYLES** gave her first *Soiree Musicale* on the 17th inst. at the Whittington Club, to a numerous audience. Miss Eyles, who is making sure progress in her profession, obtained a well-deserved encore in Macfarren's brilliant rondo, "Gone! he's gone!" from the *Sleeper awakened*, which is becoming the rage with contraltos, native and foreign. Miss Messent was encored in "Tell me my heart," and Mr. Land in a new song by Nelson, "I saw not her face." Mr. John Thomas played a solo on the harp in a highly effective manner, and Miss Bayntum (a *debutante*) displayed very considerable promise in a fantasia on the pianoforte. Mr. Land was the conductor.

**LONDON SACRED HARMONIC.**—Yesterday evening "The Creation" was repeated to a crowded hall. The performers were as before. Miss Birch sang and looked as well as ever. Mr. Luckey was, as usual, vociferously encored in the popular song, "In native worth," and Mr. Phillips acquitted himself with his accustomed ability. The chorus was faultless. Dr. Elvey's new Anthem preceded the oratorio. The *Messiah* was announced by Mr. Surman for next Friday.

**THE MUSICAL POLICE OF BOSTON.**—The robbers are again beginning to bestir themselves in and about Boston, despite of Marshal Tukey and his trumpet, Cadi Clapp and his banjo, and Sheik Starkweather and his double action cross-cut piano. Every week or so a bank "cracks" in the neighbourhood; the intervals are supplied with highway robberies, while the short hours are interspersed with burglaries and small "touches" about the steamboats and railway depots. While all this is going on, we do not hear of any arrests, or have the satisfaction of reporting any

recoveries. All that we hear is, an occasional blast of self-glorification from the Marshal on the trumpet, a light velvet touch or so on the piano from the Patriarch, with a tink-a-tink accompaniment on the banjo of Starkweather, like the dropping of a long stream of sixpences and shillings through the fingers, to the bottom of a very deep pocket. These fellows have fine times; so have the thieves, who thrive by their negligence. *N. Y. National Police Gazette*, 9th Nov., 1850. Lately, the store of Messrs. Fuller & Cotton was broken into, and robbed of goods to the amount of one thousand dollars; on the day before that, several pocket-books were taken at the depots; in the course of the same week, an attempt was made on two banks, near enough at hand to indicate Boston as the starting place of the felonious depredators; while smaller crimes and depredations, of various degrees of importance, prove that the resident gangs of rogues labor with industry and impunity, if not with the most brilliant luck. They none of them are molested, and while they are picking pockets, forcing bolts, and crying "stand and deliver" to true men, we hear nothing but the dulcet symphony of the musical police. We are inclined to think that the People of Boston will wake up some one of these days to the necessity of a reform, but we fear it will be when the trumpet has sounded too many false charges to the public detriment, and when the venerable minstrels who carry "bunches of keys at their girdles," have grown too fat with toll at the public expense. *Boston National Police Gazette*.

### Our Scrap Book.

**ON THE ORIGIN OF THE ORGAN.**—Although the organ is mentioned so early, it is not to be imagined that it was the noble, magnificent, and complicated instrument at present used. The hydraulic or pneumatic organ, the principal of all wind instruments, appears to have originated on the rustic pipes, or syrinx, allotted by the ancients to Pan and their other rural deities; to them, however, the invention of the pipe was indirectly communicated by the Hebrews, by means of the sacred writings of Moses. In the Hebrew it was called Huggab, i.e. the pan pipes, which, say the commentators, was a kind of syrinx, or fistula. The septuagint, instead of harp and organ has, psaltry an cithara. The Arabic has tympanum et citharum. From which it appears that the translators, ancient and modern, of all parts of the world, not knowing what were the real forms and properties of the Hebrew instruments, have given to them the names of such as were of the most common use in their countries. *(From T. H. Tomlinson's lectures on Ancient Music.)*

**ON THE FORM OF THE ANCIENT LYRE, &c.**—There is as little agreement amongst the ancient writers with regard to the form of the lyre, as there is respecting the number of its strings. Hermes is said not only to have been the inventor of the lyre but also of a system of music adapted to it. For a considerable period the practice of music was confined to the priests, and appropriated exclusively to religious and solemn occasions. The theory and practice of the art subsequently were generally diffused amongst the Egyptian people; but according to Plato they were restricted by their laws to certain fixed melodies, which they were not permitted to alter. Under all these disadvantages, however, there can be no doubt but that the science flourished, and that new instruments were added to those already in use, which (the lyre especially,) were greatly improved. But it does not appear from history that the Egyptians, Phœnicians, Hebrews, or any ancient people, who cultivated the arts, except the Greeks and Romans, had musical characters; and these had no other symbols of sound than the letters of their alphabet, which likewise served them for arithmetical numbers and chronological dates.

With respect to music it is asserted by Diodorus Siculus that the cultivation of it was prohibited by the Egyptians as useless, being persuaded that it rendered the minds of men effeminate. But opposed to this assertion there is one from Plato, who travelled into Egypt, with a view of getting acquainted with the arts and sciences that flourished there, and was particularly attached to music, and says, "The plan which we have been laying down for the education of youth was known long ago to the Egyptians



viz., that nothing but beautiful forms and fine music, should be permitted to enter into the assemblies of young people. Having settled what those forms and what music should be, they exhibited them in their temples; nor was it allowable for any imitative artists to invent any other forms different from those established, or in any of the branches of music to make any alteration." Herodotus too, who travelled into Egypt more than 300 years before Diodorus, and 100 before Plato, is so far from mentioning any prohibition against the practice of music there, that he gives several instances of its use in their festivals and religious ceremonies.

"The Egyptians," says he, "were the first inventors of festivals, ceremonies, and transactions with the gods, by the mediation of others, and used not only to celebrate their festivals once a year, but have many times appointed to that end; particularly in the city of Babastes, where they assemble to worship Diana with great devotion. The men and women embark promiscuously in great numbers, and during the voyage some of the women beat upon the tabor, whilst part of the men play on the pipe; the rest, of both sexes, singing and clapping their hands together at the same time." Strabo also says, that the children of the Egyptians were taught letters, the songs appointed by law, and a certain species of music established by government, exclusive of all others. Indeed, the Greeks unanimously confess, that most of the ancient musical instruments were of Egyptian invention, as the triangular lyre, the monaulos, or single flute, the tymbal or kettledrum, and the sistrum, an instrument of sacrifice which was so multiplied by the priests in religious ceremonies, and in such great favour with the Egyptians in general, that Egypt was often called in derision the country of sistrums; as Greece has been said to be governed by the lyre. Therefore the prohibition mentioned by Diodorus Siculus, inconsistent as it may seem with what he elsewhere says of the music and musicians of Egypt, may be accounted for by the study of music, in very ancient times, having been confined there solely to the priesthood, who used it only on religious and solemn occasions. (From J. H. Tomlinson's Lectures on Ancient Music.)

**MUSIC.**—Music, like vegetation, flourishes differently in various climates; and in proportion to the culture and encouragement it receives; to love such music as our ears are accustomed to appears to be an instinct generally subsisting in our nature, and appears less wonderful that it should have been held in the highest estimation at all times and in most nations. The science of musical sounds, though it may have been deprecated as appealing only to the ear, and affording nothing more than a momentary gratification and fugitive delight, may with justice be considered as the art that unites corporeal with intellectual pleasure, by a species of enjoyment which gratifies sense without weakening reason; and which, therefore, the great may cultivate without debasement, and the good enjoy without deprivation. It would be almost lost time to search for the origin of those arts which have been handed down to us from remote ages of antiquity, shadows, clouds, and darkness, rest upon their first beginnings; and the names of their inventors are obscured by fables and traditions. Natural causes, however, may sufficiently account for its origin without having to refer to any miracle for the event. The elements of music are in everything around us; they are found in every part of creation—in the chirpings of the feathered choristers of nature; in the voices or calls of various animals; in the melancholy sound of the waterfall, or the wild roar of the waves—in the hum of the distant multitudes, or the concussion of sonorous bodies—in the winds, alike when the dying cadence falls lightly on the ear as it agitates the trees of the forest, as when the hurricane sweeps around, and in terrific accents betrays the voice of Him who "rides upon the whirlwind and directs the storm." All these contain the rudiments of harmony, and may be easily supposed to have furnished the minds of intelligent creatures with such ideas of sound as time and the accumulated observation of succeeding ages could not fail to improve into a system. (Tomlinson's Lectures on Ancient Music.)

It is probable that vocal music was practised, or at least that the ancients were acquainted with the difference in the tones of the human voice and its capability for harmony, before instru-

ments were thought of; and the latter, without doubt, owed their origin to the observation of effects flowing from the natural causes already mentioned. Diodorus Siculus, and other authors, attribute the invention of wind instruments to observations made on the whistling of the wind in reeds, and the pipes of other plants. The different tones of sounding strings must have been observed very early, and thus have given birth to string instruments, whilst instruments of percussion, such as tabors and drums, most probably originated from the sonorous ringing of hollow bodies when struck. In the first conception, all these instruments were rude and imperfect, and would afford little pleasure to the modern musician. The instruments used in all barbarous and savage nations tend to show not only that their early efforts in the art were, as might be expected, extremely rude, but that wind instruments, and those of percussion, were the first used. Mr. Weld, in his notices of the Indians of North-west America, tells us that their native music was very rude and indifferent, and equally void of melody and variety. The following is a description of a dancing party which he encountered one night on the island of Bois Blanc:—"Three elderly men seated under a tree were the principal musicians. One of these beat a small drum, formed of a piece of a hollow tree covered with a skin, and the two others marked time equally with the drum with rattles formed of dried squashes, or gourds, filled with pease; at the same time these men sung; which the dancers joined in." There is also an account given by Captain Cook of the natives of the islands in the Pacific, which equally proves the rudeness and simplicity of the music of savage tribes. Soon after the arrival of the captain at Otaheite, one of the chiefs gave him a specimen of the music of the country. Four persons played upon flutes made of a hollow bamboo, about one foot long, which had only two stops, and therefore could not sound more than four notes by halftones. They were sounded like our German flutes, except that the performer, instead of applying the instrument to his mouth, blew into it with one nostril while he stopped the other with his thumb. To these instruments four other persons sang, and kept very good time, but only one tune was played during the concert, from which we may naturally come to the conclusion that in all uncultivated and barbarous nations their music has been of a similar description. Wind and pulsatile instruments have invariably been found, stringed ones much more rarely, and all their airs and melodies, if, indeed, they deserve the name, are of the rudest kind. (From J. H. Tomlinson's Lectures on Ancient Music.)

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#### TO CORRESPONDENTS.

A SUBSCRIBER.—(Sheffield).—Mr. Balfe's address is No. 14, Bruton Street, Grosvenor Square.

Our notice of Mr. Hullah's Monthly Concert last night, at St. Martin's Hall, is unavoidably postponed till next week.

#### Advertisements.

#### ROYAL MUSIC HALL, ADELAIDE STREET, STRAND.

GRAND VOCAL AND INSTRUMENTAL ENTERTAINMENTS every Evening, Monday, Wednesday and Friday. Sig. Montelli's Italian Operatic Concerts, Tuesday, Thursday and Saturday, Apollo's Vocal Concerts. Stalls, 2s.; Balcony Seats, 1s. 6d.; Promenade and Upper Balcony, 1s. Programme varied every evening.

**SIGNOR CAMILLO SIVORI**

**BEGS** to acquaint his friends that he will return to London the end of March. Address, Cramer, Beale and Co., 201, Regent Street.

**M. JACQUES BLUMENTHAL**

**BEGS** to acquaint his friends and pupils that he will arrive in London for the season the middle of next month. Address, Cramer, Beale and Co., 201, Regent Street.

**MISS CATHERINE HAYES.**

**THE** Public are respectfully informed that Miss Hayes will return to London for the Season after her fulfilment of her engagement at Rome. Her departure for America is fixed for the early part of Autumn. All letters and communications to be addressed to the care of Cramer, Beale and Co., 201, Regent Street.

**HERR ERNST**

**BEING** absent on a PROVINCIAL TOUR, requests that all Letters, Communications, and Engagements during his absence from town, may be addressed to Herr Ernst, under cover to

**M. FRANK,**

12, MARGARET STREET, CAVENDISH SQUARE.

**MR. KIALLMARK**

**HAS** the honour to announce that he will give **THREE** PERFORMANCES OF CLASSICAL AND MODERN PIANOFORTE MUSIC, at the NEW BEETHOVEN ROOMS, 27, QUEEN ANNE STREET, on Monday Evening, March 3rd, and Monday Mornings, March 17 and 31. On which occasions he will be assisted by Miss E. Birch, Miss Pyne, Herr Kroff, Messrs. Frederick Chatterton, Molière, Hausmann, Gratton Cooke, Miss Annie Pilzar, and Sig. Regondi. Subscription Tickets, for reserved seats, One Guinea; single tickets, for reserved seats, Half-a-Guinea; and Single Tickets, for unreserved seats, Seven Shillings each; may be had of all the principal Music-sellers, and of Mr. Kiallmark, 32A, Fitzroy Sq. Robert W. Ollivier, Concert Agent, 19, Old Bond-st., Piccadilly.

**MR. JOHN THOMAS,**

**PRINCIPAL** Harpist at Her Majesty's Theatre, and Professor at the Royal Academy of Music, has the honour to announce that he has returned to London, and that his season for giving instruction on the Harp has now commenced.

He begs also to state that he has established CLASSES for instruction in HARMONY AND COMPOSITION.

One Class, consisting of Ladies only, meets on Wednesdays; and another, of Gentlemen, on Fridays. The lessons commence each evening at 7 o'clock. All communications from those desirous of either taking private lessons, or of joining the classes, to be forwarded to Mr. Thomas, at his residence, No. 27, GRAFTON STREET, FITZROY SQUARE.

**MR. LINDSAY SLOPER'S THIRD AND LAST SOIREE OF CHAMBER MUSIC**

**WILL** take place at the NEW BEETHOVEN ROOMS, 27, QUEEN ANNE STREET, CAVENDISH SQUARE, on TUESDAY next, the 25th inst., to commence at half-past Eight o'clock precisely. Mr. Lindsay Sloper will be assisted by Miss Dolby, Mr. Whitworth, Herr Molière, and Mr. Rousselott. Tickets, half-a-guinea each, may be had at the principal Music Warehouses, and of Mr. Lindsay Sloper, 7, Southwick Place, Hyde Park.

**PROGRAMME OF MR. W. STERNDALE BENNETT'S**

**FIRST PERFORMANCE OF CLASSICAL PIANOFORTE MUSIC, TUESDAY** next, February 26, at the HANOVER SQUARE ROOMS:—Trio, W. S. Bennett; Sonata, "Didone Abbandonata," Piano-forte, Clementi; Sonata, piano-forte and viola, Beethoven; Concerto in C minor, J. Seb. Bach; Sonata, piano-forte and violoncello, Mendelssohn. Instrumentalists—Messrs. W. Dorrell, W. S. Bennett, M. Salton, and Signor Piatti, &c. Vocalist—Miss Williams. To commence at half-past 8 o'clock. Subscription to the series, one guinea; single tickets, half-a-guinea; triple tickets (to admit three to any one concert), one guinea. To be had of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square, and at all the principal music warehouses.

**DAVID, EXETER HALL.**

**ON MONDAY** evening Feb. 24th, will be performed for the first time in London, DAVID, a sacred Oratorio by CHARLES EDWARD HORSLEY. Principal Vocalists, Miss Birch, Miss Williams, Miss E. Birch, Mr. Lockey, Mr. T. Williams, Mr. Weiss, and Mr. Whitworth. The band and chorus will be complete in every department. Leader, Mr. H. Blagrove; Organist Mr. G. Cooper; Conductor Mr. C. E. Horsley. Prices of admission—reserved seats (numbered) 10s. 6d., to be had only of H. ADDISON AND CO., 210, Regent Street reserved seats in area and gallery 5s., area tickets 3s., upper platform 2s., to be had of all Music Sellers.

**SACRED HARMONIC SOCIETY, EXETER HALL.**

**CONDUCTOR, Mr. COSTA.**—Wednesday next, Feb. 26, Handel's Oratorio, "SAUL." Vocalists—Misses Birch, Dolby, Mr. Benson, Mr. T. Williams, Mr. Weiss, and Mr. Lawler. The Orchestra, the most extensive available in Exeter-hall, will consist of (including sixteen double basses), nearly 700 performers! Tickets, 8s., 5s., and 10s. 6d. each—at the Society's Sole Office, 6, in Exeter Hall; or of Mr. Bowley, 53, Charing Cross.

**LONDON SACRED HARMONIC SOCIETY, EXETER HALL.**

**ON FRIDAY** next, Handel's Oratorio, "MESSIAH." Principal Vocalists—Miss Louisa Pyne, Mrs. Temple, Miss M. Williams, Mrs. Donald King, and Mr. Lawler. Principal First Violin—Mr. H. Blagrove, and 30 others; Second Violin—Mr. Watkins, and 24 others; Viola—Mr. Glanville, and 20 others; Violoncello—Mr. Lindley, and 11 others; Double Bass—Mr. Howell, and 11 others; Flute—Messrs. Card, and another; Oboe—Mr. G. Cook, and three others; Clarinet—Mr. Egerton, and 3 others; Bassoon—Mr. Hardy, and 3 others; Trumpet—Mr. Harper, and 3 others; Horn—Mr. C. Harper, and 3 others; Trombones—Messrs. Smithies, Horton, and Healey; Double Drums—Mr. Chipp. The Chorus will consist of about 180 Trebles, 150 Altos, 180 Tenors, and 180 Basses, making a Total of above Eight Hundred Performers. Organist, Mr. T. Jolley. Conductor, Mr. Surman, (Founder of the Exeter Hall Oratorios.) Tickets, Area, 3s.; Reserved Seats in the Area, Rows, 5s.; Reserved Seats in the Improved Gallery, 5s.; in the North or South Gallery, 7s.; Central Area Reserved Seats, numbered, 10s. 6d. To be had of the principal Music Sellers; and at the Office of the Society, No. 9, in Exeter Hall.

**COMPOSITIONS BY E. SILAS.**

**SALUTARIS HOSTIA, Sacred Song.**  
SOLO, for Violoncello, with orchestra or piano-forte accompaniment.  
CAPRICE No. 1, for the piano-forte.  
LES FANFALES, Caprice No. 2.  
PENSEES FUGITIVES, for the piano-forte.  
NOCTURNE, for the piano-forte.  
ROMANCE SANS PAROLES.  
TRIO for Piano-forte, Viola and Violoncello.

In the Press,  
**CONCERT STUCK, for Piano-forte and Orchestra.**  
Cramer, Beale, and Co., 201, Regent Street.

**BLUMENTHAL'S LAST PIANOFORTE WORKS.**

NOCTURNE IMPROMPTU	3s. 0d.
LES DEUX ANGES, MORCEAU CARACTERISTIQUE	3s. 6d.
DEUX VALSES	2s. 6d.
LA PLAINTÉ, Ballade	3s. 0d.
JEAN DORMANTE	3s. 0d.
THREE MAZURKAS	3s. 0d.
NOCTURNE	2s. 6d.
FETE COSAQUE, Caprice	3s. 6d.
THREE MELODIES	3s. 0d.
LA SOURCE	3s. 6d.

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**MEYERBEER'S ITALIAN ARIETTES,**

**SUITABLE** for Drawing Room Singing.—1, La Violetta; 2, Amor; 3, L'Orfana; 4, Inconsolabile; 5, L'Aureta Messagiera; 6, Vola vola. All just published, 2s. each, postage free. New Catalogues gratis.

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**CURES FOR THE UNCURED!**

**HOLLOWAY'S OINTMENT.**—Cure of a Bad Leg of more than sixty years' standing.—Mr. Barker, of No. 5, Graham's Place, Draypool, near Hull, had ulcers on his leg from the age of 18 until upwards of 80, and although for many years he had sought the first advice in the country, nothing was found to cure them. He often suffered excruciating pain for long periods together, which incapacitated him from attending to his business. He had given up all hopes of getting a cure, when at last he was persuaded to try Holloway's Pills and Ointment, which he did, and however wonderful it may appear, the leg was thoroughly healed by their means, and by continuing to use the Pills alone after his leg was well, he has become in health so hale and hearty as now to be more active than most men of fifty. N.B.—the truth of this extraordinary statement can be vouched for by Mr. J. C. Reinhardt, 22, Market Place, Hull. February 30th, 1880.

The Pills should be used conjointly with the Ointment in most of the following cases:—

Bad Legs	Coco-Bay	Contracted and	Lumbago	Scurvy
Bad Breasts	Chiego-foot	Stiff Joints	Piles	Sore-heads
Burns	Chilblains	Eriphoritis	Rheumatism	Tumours
Bunions	Chapped hands	Fistulas	Scalds	Ulcers
Bite of Mosche	Corns (Soft)	Gout	Sore Nipples	Wounds
toes and Sand-	Cancers	Glandular Swell-	Sore-throats	Yaws
Flies		ings	Skin-diseases	

Sold by the Proprietor, 244, Strand, (near Temple Bar), London, and by all respectable Vendors of Patent Medicines throughout the Civilized World, in Pots and Boxes, at 1s. 1d., 2s. 6d., 4s. 6d., 11s., 22s., and 33s. each. There is a very considerable saving in taking the larger sizes.

N.B.—Directions for the guidance of Patients are affixed to each Pot or Box.



## ST. MARTIN'S HALL, 89, LONG ACRE.

M. ALEXANDRE BILLET begs to announce that the second of his series of THREE EVENING PERFORMANCES OF CLASSICAL PIANOFORTE MUSIC, in illustration of the Works of the great Composers, will take place on Tuesday, February 25th; and the third March 11th. To commence at 8 o'clock precisely.

Tickets for a Single Concert, 2s.; Reserved Seats, 4s.; Subscription to Reserved Seats for the Series, 10s. 6d. To be had at St. Martin's Hall; of WESSLE and Co., 229, Regent Street, and the principal Music Publishers.

## PROGRAMME OF THE SECOND PERFORMANCE.

1. Sonata in E flat minor . . . . . PINTO.
2. Prelude & Fugue in G minor (Cat's Fugue) . . . . . SCARLATTI.
3. Fantasia in A, Op. 16 (Dedicated to ALBERT) . . . . . MENDELSSOHN.
4. Sonata in C minor, Op. 35 (Dedicated to CLEMENTI) . . . . . W. S. BENNETT.
5. Allegro di Bravura . . . . . DUSSEK.
6. Lieder ohne Worte . . . . . CIPRIANI POTTER.
- No. 4, Second Book. . . . . MENDELSSOHN.
- No. 6, Sixth Book. . . . .
- No. 1, do, do. . . . .
- No. 4, do, do. . . . .

## PROGRAMME OF THE THIRD AND LAST PERFORMANCE.

1. Sonata in B minor, Op. 40 (Dedicated to CHERUBINI) . . . . . CLEMENTI.
2. {Prelude & Fugue in F . . . . . BACH.
- {Prelude & Fugue in E minor . . . . . MENDELSSOHN.
3. Grand Sonata in B flat, Op. 106. . . . . BRETHOVEN.
4. Andante con Variazioni in B flat, Op. 83 (Posth.) . . . . . MENDELSSOHN.
- Works, No 11) . . . . .
5. Rondo in A minor . . . . . MOZART.
6. Selection of Studies: . . . . .
- C minor . . . . . HUMMEL.
- E flat . . . . . MACFARREN.
- D minor . . . . . HILLER.
- D flat major . . . . . HENSELT.
- A minor . . . . . THALBERG.

## DENT'S IMPROVED WATCHES AND CLOCKS.

E. J. DENT, Watch and Clock Maker, by distinct appointments to the Queen, H.R.H. Prince Albert, and H.I.M. the Emperor of Russia, most respectfully solicits from the public an inspection of his extensive STOCK OF WATCHES AND CLOCKS, embracing all the late modern improvements at the most economical charges. Ladies' Gold Watches, with gold dials, jewelled in four holes, 5 guineas; Gentlemen's, with enamelled dials, 10 guineas; Youth's Silver Watches, 4 guineas. Warranted accurate-going Lever Watches, jewelled in four holes 6 guineas.—E. J. Dent, 89, Strand; 33, Cockspur-street; and 34, Royal Exchange (Clock Tower Area).

## NEW FLUTE MUSIC.

SIX MELODIES by B. MOLIQUE (Lieder ohne Worte)—Transcribed for the Flute and Piano by J. CLINTON.

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| No. 1. "If o'er the boundless sky."       | Price 2s. 0d. |
| " 2. "Fair Annie."                        | " 2s. 0d.     |
| " 3. "When the moon is brightly shining." | " 2s. 0d.     |
| " 4. "Come all ye glad and free."         | " 2s. 0d.     |
| " 5. "Come dearest, come."                | " 2s. 0d.     |
| " 6. "Oh! that my woes were distant."     | " 2s. 0d.     |

SIX LIEDER OHNE WORTE, by F. MENDELSSOHN BARTHOLDY, Op. 57.—Transcribed for Flute and Piano by J. CLINTON.

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| No. 1. "All Deutsches Lied."      | Price 2s. 0d. |
| " 2. "Hirtentied."                | " 2s. 0d.     |
| " 3. "Zuleika."                   | " 3s. 0d.     |
| " 4. "Rheinisches Volklied."      | " 2s. 0d.     |
| " 5. "Venetianisches Gondellied." | " 2s. 0d.     |
| " 6. "Reislied."                  | " 3s. 0d.     |

Original Melodies for Flute and Piano by S. FENCIVAL, op. 4.

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| No. 1. "Moderato con Espressione." | price 3s. |
| " 2. "Andante Malinconico."        |           |
| " 3. "Allegretto Grazioso."        |           |

Wessel and Co., 229, Regent Street.

## MEYERBEER'S GRAND OPERA,

LE PROPHETE, complete with French and Italian words, 42s. Arrangement of the same by Calcott, Osborne, Benedict, Brinley Richards, Hers, Burgmuller, and Thalberg, as single pieces and duets for the pianoforte. Meyerbeer's Grand Opera. THE CAMP OF SILESIA, in Two Books, as solos and duets by Calcott and Diabelli.

Cramer, Beale, and Co., 301, Regent Street.

## APOLLONICON.

TUESDAY, THURSDAY, SATURDAY—Morning, 2; Evening, 8. Engagement of Miss Poole, Mr. and Mrs. Donald King, and Miss Messent; who appear each Morning and Evening in addition to the usual Apollonicon performances. Admission 1s.; stalls, 2s. Carriages at 4 and 10. Royal Music Hall, adjoining Lowther Arcade.

## NEW PIANOFORTE MUSIC

BY BRINLEY RICHARDS.

Angela. Romance. Dedicated to the Lady Robert Grosvenor  
"Mr. Brinley Richards' "Angela," though essentially popular in style, strongly indicates the hand of an accomplished musician."—*Morning Post*.  
Mendelssohn's "First Violet." . . . . 1 6  
Mendelssohn's "Maid of the Ganges." Dedicated to Stern-  
dale Bennett, Esq. . . . . 2 0  
"In the arrangement of these two charming melodies by the lamented Mendelssohn for the Pianoforte, Mr. Richards has very effectively adopted the style of the celebrated Lieder ohne Worte."—*Herald*.

The Fairy's Dream. Romance . . . . . 2 6  
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Sybil. Romance. (Second Edition) . . . . . 3 6

"The style of these compositions is the most attractive of modern Pianoforte music,—and whether for variety and sweetness of effect, or for frequent indication of a graceful elevation of musical thought, combined with a moderate degree of difficulty in execution, we have never met with three pieces by a native composer which were calculated to give so much satisfaction to a candid reviewer. Nothing can be more useful to young students of the modern school of Pianoforte playing than such compositions as the above."—*Dramatic and Musical Review*, September.

Premier Nocturne. (Second Edition.) . . . . . 2 6  
The Irish Emigrant. Arranged as a Rondo . . . . . 2 6

"Among the recent examples of the style of Pianoforte music at present in vogue, few more successfully appeal to the exigencies of popular taste, and more thoroughly realize the beau ideal of fashionable elegance than the above-named publications. Sybil, Picciola, Premier Nocturne, and The Fairy's Dream, are all specimens of Mr. Brinley Richards in his most happy and fluent manner. They abound in ad captandum melody, and are overrun with passages both brilliant and neatly turned. The principal objection to the modern Pianoforte music of the drawing-room is a certain affectation of sentiment from which Mr. Richards is entirely free. In his lightest passages there is a certain refinement, which indicates a desire to satisfy the amateur and the professor simultaneously, and must render his pieces acceptable to both."—*Musical World*, December 7.

CHAPPELL, 50, NEW BOND STREET.

## MISS CATHERINE HAYES

AND  
MDLLE. JENNY LIND.

THE only English Ballads sung by the above distinguished vocalists are, "Take this lute," by Benedict; "Oh, summer morn," by Meyerbeer; and the "Lonely Rose," by Balfe, sung by Mdle. Lind; "Those happy days are gone," by Lavenue; "Why do I weep for thee," by Wallace; "O, sing to me," by Osborne; and "My last thoughts are of thee," by Maynard, sung by Miss Hayes. Cramer, Beale, and Co., 301, Regent Street.

## THE SCORPION!

NEW PIRATICAL SONG.—Sung by Mr. R. PAGET, for whom it was expressly written and composed. Words by EDWARD FARMER. Music by G. SIMPSON.

"This song, which has attracted considerable attention in the provinces, through the singing of Mr. R. Paget, of Atherstone, is essentially remarkable for the qualities that ensure popularity and command encore. A flowing melody, easily retained, and addressed to the general ear. The accompaniment is easy to play, but effective and appropriate. . . . This song is written with irreproachable correctness, and is happily adapted to the great majority of voices. It has every chance of popularity, and will doubtless be shortly laid hold of by some of our public singers."—*Musical World*, Feb. 8th.

"The subject of this song being the boast of a pirate, demands the spirited and energetic treatment which the composer has accorded to it. To a melody of great merit are united suitable and well-conceived harmonies. The song has found an able interpreter in Mr. R. Paget, of Atherstone, who by his singing has created quite a sensation upon each occasion of its repetition."—*Dramatic and Musical Review*, London: Campbell, Ransford, and Co., 53, New Bond-street, and may be had of Mr. R. Paget, Atherstone, Price 2s. 6d.

NO. 71, DEAN STREET, SOHO.—TO MUSIC PUBLISHERS, PROFESSORS, AMATEURS, and OTHERS.—Mr. J. FULLER is instructed to SELL by AUCTION on the premises, 71, Dean Street, on WEDNESDAY, February 26th, at 11 o'clock, the remaining Stock of Music, comprising miscellaneous works of the most classic authors (the plates of which are destroyed), consisting of Overtures in parts, Quintets, Quartets, Trios, Solos, and Duets, allotted to suit the convenience of private purchasers; together with a quantity of Waste Paper, counting-house Fixtures, Deal Painted Cupboards, and other useful items. May be viewed the day prior and morning of sale, and Catalogues had on the premises, and at the Auction Office, 161, Albany Street, Regent's Park.

THE COMMODIOUS PREMISES to LET.

# HER MAJESTY'S THEATRE, 1851.

THE following Outline of the Arrangements for the Season is respectfully submitted to the Nobility, Subscribers, and Patrons of the Opera. It is presented with the confident hope, that the successful exertions made, may be considered not unworthy of the forthcoming Brilliant Season, and of the high reputation and character of, HER MAJESTY'S THEATRE.

## ENGAGEMENTS FOR THE OPERA:—

SOPRANI of high merit, who will appear for the first time in England, are

**MADLLE CAROLINE DUPREZ,**

Of the Italian Opera, Paris,

**MADLLE. ALAYMO,**

Of the Pergola, Florence, and Principal Theatres of Italy; and

**MADAME BARBIERE NINI,**

Of the Royal Theatre of Turin, the Pergola, Florence, and all the principal Theatres of Italy;

**MADLLE. FELLER,**

**MADLLE. ZAGNOLI.**

The following Artists have been engaged:

**MADAME SONTAG,** **MADLLE. PARODI,**

**MADAME GIULIANI,** **MADLLE IDA BERTRAND,**

and

**MADAME FIORENTINI,**

Who appeared at the close of last Season.

AN ENGAGEMENT HAS ALSO BEEN MADE, FOR A LIMITED NUMBER OF NIGHTS, WITH

**MADLLE ALBONI.**

**SIGNOR GARDONI,**

**SIGNOR SCOTTI,**

(His first appearance.)

**MR. SIMS REEVES, AND SIGNOR CALZOLARI.**

**SIGNOR COLLETTI,**

**SIGNOR FERRANTI, SIGNOR SCAPINI,**

(Of the Italian Opera, Paris, their first appearance.)

**SIGNOR F. LABLACHE.**

**SIGNOR LORENZO, SIGNOR CASANOVA,**

(Of the Italian Opera, Paris. His first appearance.)

**SIGNOR LABLACHE.**

OTHER ARRANGEMENTS OF GREAT INTEREST ARE IN PROGRESS.

Director of the Music, and Conductor,

**M. BALFE.**

Leader of the Orchestra . . . . . M. TOLBEQUE.

Ballet . . . . . M. NADAUD.

Maitre de chant des Chœurs . . . . . HERR GANZ.

GREAT CARE HAS BEEN USED IN THE SELECTION OF THE ORCHESTRA.

The effect of the Choruses will be increased by the addition of several Choristers from Germany.

THE BEST FOUNDED HOPES ARE ENTERTAINED THAT

**M. MEYERBEER**

Will superintend the production of a

**NEW GRAND OPERA,**

On which the Great Composer is at present engaged.

THIS OPERA WILL COMPRISE SOME OF THE MOST INTERESTING MELODIES OF THE "CAMP DE SILESEL."

An Entirely NEW GRAND OPERA. Composed by

**M. THALBERG,**

The Libretto by

**M. SCRIBE,**

will shortly be produced; and a NEW OPERA by

**M. AUBER,**

Now composing Expressly for

**MADLLE ALBONI.**

A FORTHCOMING WORK OF

**DONIZETTI**

Has likewise been secured.

VARIOUS NOVELTIES, in addition to the most admired Works of the Repertoire, will be produced on a scale of completeness adapted to the

**BRILLIANT SEASON OF 1851.**

**MADAME FIORENTINI** will appear at the opening of the Theatre, in  
**AUBER OPERA OF GUSTAVUS.**

**MADMOISELLE CAROLINE DUPREZ**

Will appear the first week in April.

**MADAME SONTAG**

Will appear immediately after Easter.

**MADMOISELLE ALAYMO**

Will also appear immediately after Easter.

## ENGAGEMENTS FOR THE BALLET.

**MADLLE. CARLOTTI GRISI,**

**MADLLE. AMALIA FERRARIS, MADLLE. MARIE TAGLIONI,**

**MADLLE. PETIT STEPHAN,**

**MESDLLES. TEDESCHI, MATHILDE, ALLEGRI, and**

Their First Appearance:

**MESDLLES. ROSA, AUSUNDON, JULIENNE, LAMOUREUX, LUCILE, EMILIE,**  
AND **JENNY PASCALES, AND**

**MADLLE. CAROLINA ROSATI,**

**M. PAUL TAGLIONI, M. GOSSELIN, M. CHARLES.**

And a numerous CORPS DE BALLET, selected from the French, Spanish, Hungarian, Italian, and English Corps de Ballet.

THE LIBRETTO OF A NEW GRAND POETICAL BALLET,

To be produced early in the Season, has been supplied by

**M. DE ST. GEORGES.**

It will include the whole available talent of the Ballet; and to give effect to its production, an engagement has been effected with the greatest  
Dramatic Mime of Italy,

**MADMOISELLE MONTI.**

**MAITRE DE BALLET . . . . . M. PAUL TAGLIONI.**

**SOUS MAITRE DE BALLET . . . . . M. GOSSELIN.**

**REGISSEUR DE LA DANSE . . . . . M. PETIT.**

**COMPOSERS OF THE BALLET MUSIC, SIG. PUONI & MR. E. J. LODER.**

**PRINCIPAL ARTIST TO THE ESTABLISHMENT, MR. CHARLES MARSHALL.**

**MADLLE. FERRARIS**

Will appear at the opening of the Theatre in a New Ballet, composed expressly for her by **M. PAUL TAGLIONI.**

**MADLLE. CARLOTTA GRISI**

Will appear at the beginning of April, in the character of **ARIEL**, in the New Opera of **LA TEMPESTE.**

**MADLLE. ROSATI AND MADLLE. MARIE TAGLIONI**

Will appear immediately after Easter.

Other arrangements are in progress. The Subscription will consist of the same number of nights as last season. The Theatre has been thoroughly renovated, and Artists of great merit are now employed on the Decorations.

The Season will open early in March, with (First time at this Theatre) **Auber's Opera of**

**GUSTAVUS,**

In which Madame Fiorentini, Madlle. Feller, and Signor Calzolari, will appear.

An entirely New Ballet, by **M. Paul Taglioni**, entitled

**L'ILE DES AMOURS,**

Principal parts by Madlle. A. Ferraris, Mesdles. Tedeschi, Ausundon, &c., and **M. Paul Taglioni.**

Printed and Published, for the Proprietors, by **MICHAEL SAMUEL MYERS**, of No. 3 Studley Villas, Studley Road, Clapham Road, in the parish of Lambeth, at the office of **MYERS and Co.**, 37, King Street, Covent Garden, in the parish of St. Paul, where all communications for the Editor are to be addressed, post paid. To be had of **G. Purkess**, Dean Street, Soho; **Allen**, Warwick Lane; **Vickers**, Holywell Street, and at all Booksellers.—Saturday, Feb. 22, 1851.